

# Josep M. Jujol

Vincent Ligtelijn, Rein Saariste

010 Publishers



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Vincent Ligtelijn, Rein Saariste

**Josep M. Jujol**

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with a preface by Aldo van Eyck



on the cover Casa Negre,  
Sant Joan Despi, 1915/26

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**'Make a welcome  
of each door, a  
face of each  
window'**  
(Aldo van Eyck)

Doors in annexe to Casa  
Bofarull

With architecture and meaning drifting apart – believe it or not – this little volume comes as a message from another more enlightened world. It was to have appeared in 1979 for the hundredth anniversary of Jujol's birth, but no publisher could be found willing to take the risk – not even in Barcelona. The authors had everything ready: texts, plans, diagrams, their own photographs and layout. Since this first pioneering effort floundered several attractive books on Jujol have become available. What makes the present one, which is a modest version of the one the authors originally intended, so timely and gratifying, is what the authors bring to bear about their singularly endowed subject and, indirectly, why his work is so relevant today. In fact the opening paragraphs put the reader on the right track straight away: In Jujol's world a detail's scope reaches beyond its actual size! Expanding on this pivotal statement the authors tell us that Jujol the architect made spaces in accordance with their use, whilst Jujol the painter bestowed upon them unexpected moods. His decorations, we read, impart an ambiguous dimension, thus escaping from their usual isolation. In other words, Jujol's decorations are not merely something added which could just as well, or better, be subtracted (Loos-Oud), but a vital spatial ingredient. Such *decorations* are in fact *elaborations* which strengthen the physical place-quality of the spaces made: refining their appreciated human context. Jujol thus literally prepared his spaces for human use – still, after all, the architects primary job. How painfully different, this, when contrasted with the current sick wish to minimise the value of architectural detail and belittle attention for place-quality on the grounds that this detracts – from the 'big' central concept. *Bigness*, the latest magic word, is even expected to render architecture no longer necessary – obsolete. The obvious truth, of course, points to the exact opposite and is one which Jujol in particular substantiated so well: that only through architecture can oversize be successfully tamed – humanised. Architects are obliged to subdue *Bigness* (whatever it means) – gigantism and oversize. That too is their specific job.

Did Jujol drop those plates in order to put them together again over the curved surfaces of the world's most beautiful public seat? With this question the authors, at any rate, introduce the notion of a more inclusive – 'sur-realist' they call it – rationale; one which Jujol drew upon continually in one way or another. The solutions he came up with are as startling as they are ingenious; the result of what I like to call 'hendecagonal' thinking – the unexpected efficacy of the unusual.

Little did we know that it was Jujol who had contributed such astonishing elaborations to some of Gaudí's masterpieces. The authors make it quite clear that Jujol was no minor Gaudí, but a small giant next to a large one – an appropriate paradox about relative size!



Jujol aged 46

**Suddenly, from the endless shards and cracks in the flow of mosaic of the bench at Park Güell's square, a colour, a shape, a plate appears. A plate? Did Jujol smash the plate he had carefully extracted from the pile of debris and then meticulously reconstruct a plate in the bench? Be it as it may, he was able to tile the curved surfaces in this way, with surrealist ingenuity.**

## **Josep Maria Jujol, 1879-1949, architect**

When we arrived at Casa Bofarull, we were informed by the master of the house that we should first take a look at the simple space at the top of the high tower, the weather station, if we wished to understand anything of this farmhouse by Jujol. A moment earlier, from the fields below, we had seen the two corner windows belonging to that room – man-sized and installed diagonally, with a French window between them. Once inside, we discovered that the two windows consisted of three coloured panes, one above the other. The one, seen from bottom to top, in the colours green, yellow and blue; the other in yellow, red and purple; whilst the pane in the French window was of plain glass. The farmer walked across to the central, clear-glazed window in order to explain his enthusiasm about the way this room was used. If he wasn't happy with the look of his crops, he stood in front of one of the coloured windows. The character of the season changed immediately and he saw his fields just as he would like them to be: as green and moist as duckweed against a yellow, sunny, blue horizon, or, through the other window, as yellow and dry as a threshing floor against a shimmering magenta sky.

In Jujol's world, the scope of the detail invariably reached beyond its size. As a painter, draughtsman and architect he had his own view of reality, which not only enabled him to give special colour to all the simple, traditional building material in his surroundings, but also to arrange all these elements in ways which, in the pursuit of new expression, produced unexpected effects. His fragile structures resulted, in their reversal of Vitruvius' *firmitas*, in a paradoxical monumentality.

As an architect, he created spaces which corresponded with their use. As a painter he gave them a mood with an unexpected slant. It is almost impossible to imagine his architecture without decoration. It lends subtlety and ambiguity to his work, and as such has nothing to do with embellishment,





Portraits from undergraduate days, 1894-1906

ultimately enabled him to draw from memory, sometimes in such detail that it looked as if he had made the sketch on the spot.

Josep Maria Jujol was born on 16 September 1879 to devout parents in Tarragona, above the school where his father was headmaster. During his long childhood walks he came to love the wild, sunny, scented Catalan countryside passionately, although he lived most of his life in apartments in Barcelona. He loved music, especially Bach, and his architectural preference was for the Baroque. In 1896 Jujol began his studies at the Escuela de Arquitectura in Barcelona, after his father had convinced him that it was





Jujol, Subdirector Orfeó Català

Josep Corberà



Baró d'Albi

financially much more attractive to study to be an architect than an industrial engineer.

Jujol was never wealthy, but even as a student he excelled on account of his fine drawing style. He undertook several design projects with his friend and fellow student Rafael Masó, who was later known for his Modernista work in and around Gerona. Jujol completed his studies in 1906 with a design for thermal baths. His drawings for the project display an equal amount of attention to form, colour and light.

In Jujol's day the Escuela de Arquitectura was dominated by the Modernista movement, which permeated all fields of culture. This Catalan movement which was, in fact, a local architectural variant of the Arts and Crafts movement, but more highly charged on account of its quest for expressions supporting the Catalan identity, coincided with the growing desire for

Portraits from undergraduate days, 1897-1906



Sketches from final year of studies, 1906

for Antoni Gallissà, a well-known Domènech supporter and devotee of detail. There he was allowed to design all manner of decorative work. After Gallissà's death in 1903, Jujol worked at the practice of Josep Maria Font i Gumà, and, after his graduation, continued working there on the renovation of the Ateneo Barcelonés. Around that time, when Catalonia was moving farther and farther away from Madrid, politically, economically and culturally, the late European Arts and Crafts movements and the subsequent Art Nouveau, with its nouveau riche character, began to influence the Modernista movement. As a result this movement took a step back from its Catalan origins and became more general in style. A splendid, unadulterated example of this development is found in the later Modernista work of Jujol's university friend Masó, combining an interior à la Voisey and an exterior à la Olbrich in a Catalan sauce.

The international Art Nouveau made no impression on the young Jujol. But he did admire the work of Gaudí, whom he met when he was twenty-seven via Dr. Santaló during his work on the Ateneo Barcelonés. Soon after that Jujol became Gaudí's assistant and continued in that role until the latter's death. However, they only really worked together closely during the first five years, the period which in fact constituted the final stage of his training.

**Jujol-Gaudí** It must have been at the end of 1906 or the beginning of 1907 – the exact date is not known – when Jujol went to work for Gaudí, the genius who pursued his visions so obstinately that he could hardly tolerate anyone working with him, although normally speaking he was very easygoing. It is interesting that the young, modest Jujol was able to cope with the arrogance and explosive vigour of Gaudí, who was twice his age. Jujol's complete absence of assertiveness must have helped; together with their shared creativity, it was the foundation for very close collaboration. You often find with a 'master-apprentice' relationship that the artistic exchange is a one-way affair, an assumption which, in the case of Gaudí and Jujol, is encouraged by the differences in their prestige and age, experience and talent. But it is by no means as simple as that.

Unlike Gaudí, who pursued logic and order, Jujol used his expressive faculty more spontaneously. He liked to get his hands on the materials and tools, working out his ideas as he went along. His approach to Gaudí's assignments was so uninhibited as to cause the master embarrassment on occasions. That happened with the cathedral of Palma de Mallorca. When the church council asked Gaudí for an explanation of Jujol's ebullient paintings in the chancel of the church which was being restored, he replied: 'I have two cats in the house: one, Sugranyes, does his work where he is supposed to; the other, Jujol, does it exactly where he is not supposed to. You're absolutely right, but what can I do about it?' And Jujol's work was one of the reasons why the assignment was aborted prematurely; yet Gaudí valued him so highly that he gave him complete freedom. 'Bien, bien, bien, adelante hombre' ('ok, ok, ok, go ahead, man') was his frequent utterance regarding Jujol's work.

The remodelling of Casa Batlló was the first project on which Jujol worked, in late 1906 and early 1907. Apart from the paintings in the private chapel, he also made several pieces of furniture for the house. In addition he assisted with decorations in the first-floor rooms, including the famous wooden doors with their coloured glass panels. But Jujol's main contribution was the ceramic work in the facade which consists of a fine, undulating ground of sparkling colourful shards, with a multitude of round tiles of varying sizes scattered on top in the same, but more muted colour combination as the ground. The effect is of a scaly skin and evokes concomitant associations, reinforced by the monstrous roof and the membrane-like, osseous lower storeys. The Jujolian refinement is in the round tiles, which progress freely as independent objects – their thickness is also visible – over the ceramic patterns. These patterns, too, are independent of their background in the convergence and divergence of colour, producing an animated layered effect in the somewhat static Gaudian facade.

Jujol's contribution was much greater with Casa Milà, nicknamed 'La Pedrera' (The Quarry). He was in charge there in 1910, when Gaudí was in Mallorca for work on the cathedral in Palma. Jujol was also in charge of the ironwork, which was being made at the Badia forge after a design by Gaudí. That included the huge iron gates in the entrance in Calle de Provença, and the grilles for the basement windows which are no longer there; some of the grilles were designed by Jujol. After Gaudí had refused to continue supervising the project after a quarrel with the owners, Jujol designed a chimney and had to complete the rest of the work. But, like master like apprentice, Jujol also quarrelled with Mrs. Milà i Camps, who found his work too colourful. However, Gaudí authorized him to finish off the mural and ceiling paintings, and the reliefs in the doors and ceilings – both in the hallways and in Mrs. Milà's apartment on the first floor. In Gaudí circles there is still some doubt as to the authorship of the balcony balustrading, but it is plain for anyone familiar with Jujol's work that he

was the creator. No-one but Jujol could get iron to bend in all possible directions so that the massive, rolling, granulated facade seems to evaporate spontaneously in places.

After his work on Casa Milà, Jujol was able to make a start on Park Güell, on which Gaudí had already been working since 1900. In order to provide an appropriate skin for the constructions in the park, they were finished with *trencadis*, discarded glass and fragments from the ceramics industry. Jujol began his work in the forest of pillars beneath the large square, the area intended as a marketplace and from which pillars had consequently been removed in several places. Jujol put large ceramic rosettes on the spots where the pillars would have engaged with the shell ceiling, thus heightening the absence of the pillars and the space that had been created in that way. He did not use the customary finish, but a very fine, colourful type of pottery, carefully combined with saucers and the bottoms of mainly bluish perfume bottles, tracked down for him by his assistant, the young sculptor Matamala Flotats. A number of smaller rosettes in the ceiling sections around the large rosettes constitute more lavish collages, made up of strange tentacles, whole and half cups, bottles, glasses, plates, egg cups and a china doll's head. With this technique of decontextualization Jujol was a forerunner of the Dadaists and Surrealists.

The climax of his work for Gaudí was, undoubtedly, the bench which winds its endless way along the perimeter of the large square above the hypostyle hall. He decorated it, with the help of just two day labourers and a bricklayer, with cartloads of waste from the ceramics industry, and all manner of glassware and pottery from refuse dumps. Here too the colour figurations are basically independent of the shape of the bench. The signs and letters, which run freely over the mosaic, reinforce the layering. This ongoing non-parallelism is also inverted where the patterns resume their association with the sculpture, for instance around the openings of the drainage channels: the interplay of movement between the mass and the colour helps to build up suspense in the bench's surface. The rear wall around the square, a semicircular retaining wall made of coarse rubble, is the absolute opposite of the bench, in terms of spatial definition. It surrounds the square, which was partially hewn out of the mountain, freeing itself as it approaches the sea, whereas the bench is open to the surroundings, thanks to its spatial form and the sparkling material. And so the bench plays an important part in the progressive build-up of materials at the square which support the spatial dynamics.

Gaudí gave Jujol the scope to develop, and vice versa. Jujol joined forces with Gaudí at a time when the latter was interested in acquiring a more profound understanding of the connection between architectural and structural aspects. In his study and use of many naturally-occurring ruled surfaces (such as the helicoid, hyperboloid and hyperbolic paraboloid) instead of abstract shapes like spheres, cubes and planes, Gaudí was trying



to achieve constructions which guaranteed a smooth progress of forces. If possible, he clad these 'natural' skeletons on either side with a skin which served as a protection and, if necessary, decoration. As a result, his work began to lose its historical stylistic features. It became more personal and unrestrained, acquiring additional expressiveness, not only due to Gaudí's tremendous inventiveness in the structural context, but also thanks to Jujol's contribution as regards the skin. Gaudí's rationalism took an extraordinary turn, and, partly with Jujol's help, Gaudí's work surpassed the structural in that period. Of which Casa Batlló, Casa Milà and Park Güell are the living proof.

These edifices, and the renovation of the chancel of Palma Cathedral (painted choir stalls, murals, hanging lamp and tip-up altar steps) are evidence of Jujol's principal contribution to the work of Gaudí. He only worked on the Sagrada Família indirectly, with his main contribution consisting of painting the model and producing various signs with texts for the entrance and the exit. The completion of the bench at Park Güell in 1913 marked the end of his participation in Gaudí's work. Jujol became increasingly occupied in his independent architectural practice, whilst Gaudí devoted himself solely to the Sagrada Família, on which he had already spent 30 years.

**Commissions** Jujol's clients were mainly small-scale industrialists, retailers, farmers and parish priests from Barcelona, Tarragona and the environs, areas where he felt comfortable on account of his origins, and whose traditions and customs he knew well. His aunt's commission for the Torre de la Creu design was an exception to the rule that his jobs could never be entirely finished for lack of money. His renovations often lasted several years too, the speed being determined by the contents of the client's till, collection plate or wine barrel. And the type of commissions varied tremendously too – from the Jujolian variation on the Palladian villa in converting a farmhouse or country cottage into a fitting dwelling, and giving



Street in Sant Joan Despí, with  
two houses designed by Jujol

the farmer or landowner the necessary turrets and status, to extremely austere conversions (which constituted most of his work). However, without ending up with a split personality, Jujol succeeded in earning a living as a creative architect and a skilled builder – and always a professional.

That was a reason for his principals to recommend him to their friends, neighbours or relatives. Consequently, his buildings are concentrated in certain areas and villages, often very close together – for instance, in Els Pallaresos and Sant Joan Despí, where a number of magnificent works alternate with simple dwellings, the interiors of which feature appropriate ventilation (one of his primary concerns) and the exteriors resemble a Mexican café out of a Western.

Jujol felt at home in Sant Joan Despí, a suburb of Barcelona, where the body of his work can be found. There he had many friends, including the lawyer Pere Negre, one of the few intellectuals among his clients and for whom he not only built a house in 1922, but also drew up the development plans for his land on Samontà hill. He was appointed as its town architect in 1926 and built his country cottage there in 1932 which he had already designed two years before he married. It was almost opposite the Torre de la Creu, where his wife-to-be used to spend her holidays. Sant Joan Despí is where he spent the difficult years of the Civil War, which he came through unscathed. He had many friends and even enjoyed the protection of the revolutionary mayor, which enabled him to escape persecution, despite the fact that he openly professed his Catholic faith and worked on a great many churches.



Jujol in 1920

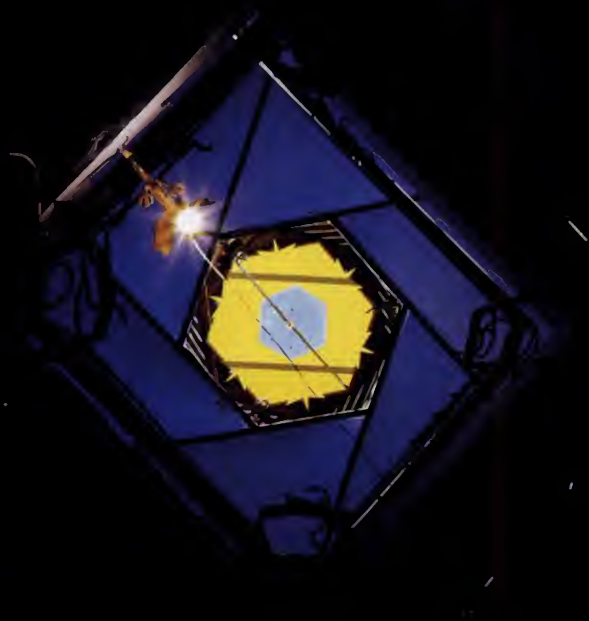
right page  
View looking up through the  
void in the tower of Casa  
Bofarull

In 1928 Jujol had his one and only trip abroad – to Rome, Naples, Venice and Milan, where he did not stay for three weeks as originally planned, but for over two months. He travelled there with his younger cousin Teresa Gilbert Mosella, with whom he married when he was 48 – a year before the trip. They had three children, a son, José, the keeper of the Jujol archives and author of his biographies, and two daughters, one of whom, Tecla, is an artist and has restored much of his painting.

Jujol did not hang around in the salons of the ruling classes, and they, in turn, in their pursuit of Catalan independence from Madrid though the culture and politics of 'normalidad', did not flock to the young Jujol either. If they were acquainted with his work, they felt it was too unfamiliar. After all, it was so off beat, boisterous and was so upsetting for good taste and other fads that it could not possibly serve their conventions. In addition, it was too delicate and fragile to represent their values concerning status and power for all time.

Jujol also lacked opportunism. His profound faith may have brought him closer to the gospel of his Maker, but not to His bishops with their commissions. They went to Gaudí. Although Jujol professed to be a Catalan, he did not take an active part in Catalan politics. Unlike, for instance, the architects Domènech i Montaner and Puig i Cadafalch, both of whom were









Casa Bofarull  
Stair well at Casa Bofarull  
Archway over courtyard Casa  
Bofarull

*right page*

Detail of stair at Casa Bofarull







Window in Jujol's own house

*right page*

Entrance to Jujol's own house







Rosette in Park Güell  
Detail of backrest of bench in  
Park Güell

*left page*  
Interior of Vistabella church





Private chapel at Casa Negra  
Wall decoration Casa Negra

right page  
Ceiling above staircase at Casa  
Negre









Detail of roof Torre de la Creu  
Torre de la Creu



Casa Camprubi  
Casa Planells





Decorative imaginings  
Casa Vicente Deu i Giu



Sketch for roof extensions of  
Tarragona cathedral on an old  
postcard

very active in all kinds of nationalist movements, and were seen and trusted as influential architects. In political terms Jujol was grey, but his counter-claim was that he could get along with monarchists, republicans and anarchists alike.

Jujol considered the practice of architecture as a non-academic activity. He did not write on the subject – he actually made whatever he wanted to say. In 1909 he was appointed lecturer at the Escuela de Arquitectura in Barcelona, thanks particularly to Gaudí and José Bayó i Font, who was a lecturer in building technology and the structural engineer of Casa Milà. They hoped in this way to inject fresh blood into the college. Initially Jujol lectured in 'Copia de detalles' and 'Flora y Fauna', followed in 1914 by 'Modelado en Barro' (clay models). Jujol was highly thought of as a lecturer, and amazed his students by working miracles with materials in a very direct way. He was not very verbose, but accompanied his few words with an abundance of sketches. In 1924 he also became a lecturer at the Escuela Técnica de Oficios Artísticos, in modelling and lines plans. He was dismissed from these posts during the war, on account of his religious beliefs, but was reappointed after the war. But his fervour had gone, as had the 'Fine Arts' from the college's repertoire.

He received his only official commission thanks to his post at the school of architecture. Lecturers at that college were awarded the job of designing the exhibition buildings at Plaza de España, on the understanding that the designs would be in classical style. He demonstrated his familiarity with the classical vocabulary in both his Palacio del Vestido (1927) and his fountain



*left Sketch of English tourists in 1925*

*right Mr. and Mrs. Jujol in 1930*

in the square opposite, but was unable to manipulate it in his Jujolian manner. Moreover, his personal working method was a stumbling block as regards the representative and bureaucratic aspects of the State, resulting in all kinds of friction. He tarried too long in Italy, and, not being a fast worker at the best of times, did not complete the design on time. Immediately after the project had been inaugurated, the city council's negligence resulted in the fountain being partly dismantled. His encounter with the institutional world of architecture was short-lived.

There were also changes in the buildings which followed, which he was able to effectuate in his own way and his own idiom. His designs became more dignified and more quiescent, as in Casa Camprubí of 1928. Sometimes he free-wheeled, using earlier experiments, and he then he let fly again – for instance the oriel at Casa Serra-Xaus, the painting of his own house, the lamp and other items in the chapel of Casa Negra. All date from the period between 1925 and 1934, and all the work is at Sant Joan Despi. However, the Jujolian baroque became rather rigid, and the Art Deco mode had to keep him going, as is apparent from some of the detail in the school belonging to the Carmelite convent in Tarragona, dating from 1939/49. Yet he again displayed considerable ingenuity in the tip-up altar steps in the convent's chapel.

After Gaudí died in 1926 Jujol was the last remaining architect to build in a vocabulary with 'Modernismo' affiliations. In fact it was no longer rated highly in influential circles, especially if Jujol was the maker. His commissions from the thirties onwards, partly because of the economic crisis, were

trivial. Larger ones passed him by, or were stopped (like the renovation of the church in Roda de Barà), on account of the political situation which ultimately led to the Civil War. Jujol's health deteriorated, and he got into financial difficulties without his lecturing work and the architecture practice. After the war there was some work again, and he continued to do it in his own uncompromising way. Most of it was restoring altars and chapels, and renovating ruined village churches, the plans of which no longer existed. After all, Jujol was famous for his incredible visual memory.

**Renovations** A decade or so before Jujol began his architecture studies the first steps were taken on the international scene to break open the closed, traditional house form. It was a movement which began in England and caught on quickly elsewhere: Baillie-Scott with Blackwell House beside Lake Windermere, Frank Lloyd Wright with the early Prairie houses near Chicago, Horta with his own house in Brussels, Gaudí with the Palau Güell in Barcelona – they preceded, as Proto-Moderns with their new kind of houses, Loos with his Raumplan and Le Corbusier with his Plan Libre. Although Jujol must have known Palau Güell (1891), with its new spatial references and dynamic patterns of movement, he was by no means infected by it. He continued to use the traditional floor plan, in which a hall or corridor connects up the individual rooms and in which spaces only connect up through doors. From that point of view it is easy to understand why, in his conversions, Jujol kept intact the architectural structure, which largely determined the traditional plan. He opted for specific interventions within already defined areas – and within the equally defined budgets! Yet he turned that to his account, because the tighter the budget seemed, the greater his ingenuity became.

He succeeded with tight resources in treating the status quo in such a way that it was 'renewed' in appearance and in content. As he did with the windows at Casa Negre. They are all, with the exception of the new attic floor, grafted on to existing window openings. Yet, in their new capacity, they tell something about the interior, since now they appear to be extruded from the inside. And in this way they form new associations, not only among themselves but also with the wall plane, with its successive build-up of plaster and distemper, giving it an ambiguous stratification. By 'rejuvenating' the elements of the facade, Jujol transformed it into a dynamic expression.

But the old parts, which Jujol did not touch at all, also acquired new authority, since they were suddenly placed in a different context. Jujol left Casa Negre's old cornice line intact, whereas an aesthete would have immediately removed it on account of its disrupting effect. What was once the periphery became the centre line of the new garden facade. Jujol, unafraid of discontinuity, extended that line straight across the new facade, recounting the house's creation and continued growth. The deviating exist-





left Portraits made in 1934



right Portrait on a printed page

ing addition to the west end facade also acquired new significance: Jujol did not actually alter it, but placed it in relation to the other, entirely different facades, so that they formed an entity of differences as they progressed around the house, as it were.

Jujol built up the individual parts according to his own logic, in both the interior and the exterior, seeking to connect them up by means of collage techniques. His fragmentary approach enabled him not only to tie in with the architectural possibilities of this renovation, but also with its possibilities as a time-linked process. He was aware that his renovations would span several years, and so he ensured at each stage that the old and the new maintained their differences, whilst adapting themselves in such a way that the picture became progressively more complete and complex with each stage. At the same time clarity was required. And all of this without the impression being given that the ultimate objective had not yet been attained. Instead of the customary renovation method, aiming at a complete metamorphosis of the status quo in one go, and encapsulating all parts, including the old remains, in a homogeneous and unifying idiom, Jujol adopted his own specific, open-ended process. With a minimum of resources (and let us not forget that he also had to anticipate the aging of his buildings), he achieved a maximum effect. He was particularly successful in adding sparkle in this way to Casa Negre (1915/26) and Casa Bofarull (1914/31).

When possible, he liked to organize building operations, as he did for the large, complex sanctuary of Montserrat in Montferri. There he took charge, whilst two bricklayers, aided by a group of volunteers from the tiny, isolated village, shouldered the construction work. There was hardly any



Sketch on a page of a diary  
from 1936

money for the church and the only available building materials were some Portland cement, water from a purpose-dug well, sand from the vineyards and some cinders from steam engines, brought in from a little station a short distance away. The materials were shaped in wooden moulds into various types of stone, the light, flat variety for the vaults, the heavy, thicker sort for the joists and pillars. Building work continued until the last peseta had been spent, and then the wind took over the partly finished chapel. At a later stage Jujol returned to the site, with a heavy heart, after which the memorable ruin was handed over to nature.

Jujol was an inimitable master at capitalizing on the surprises he encountered during building, as his inventive details and paintings demonstrate – not forgetting his use of worthless materials or items he happened upon, like the flat stones he used in the church of Vistabella. The stones in

the parabolic arches above the washing area of Casa Bofarull make the impression of flying meteorites, and at the outside corner of the garage they are piled into a naturalistic heap, but with a tension which does not occur in nature.

**Embellishments** There are few hints in Jujol's body of work which pre-  
sage the architecture of Casa Planells. The apartment building, the most cerebral of his works, is unexpected. And the concomitant preliminary designs do not tally in their expression with the ultimate product, with the exception of the basement in the second proposal. That plan, for a single-family dwelling on three levels, seemed only intended to form a highly ornamented pedestal for a huge statue of the Virgin on the roof. From the corner of Calle Sicilia and Diagonal, it imposes itself demonstratively on its surroundings. It is as if this proposal were a permanent fulfilment of Jujol's craving to apply ornamentation and, at the same time, to profess his faith. The design which was ultimately realized emerges as an independent and subtly detailed building, with no allegories, but a wealth of architectural differences, which interact with one another and which lend the building its urbanist significance. This can be seen in the two contrasting facades, which evolve from the more 'corporal' basement, and which, with their differing, colossal orders, react to and shape the diagonally adjacent urban spaces. And where the facades overlap, following their course around the corner of the building, the urbanist situation culminates in an entirely sculptural corner treatment, which varies from one level to the next.



The entire edifice looks as if it was built at the end of the nineteen-thirties, at an unfilled corner between a couple of buildings from the last century, but on closer inspection that is not so. The neighbouring premises are actually the ones that date from the thirties, whilst Casa Planells



Sketches on an old invoice

has the honour of having been the first to be built, not only before those conservative buildings but also before the corner which required a solution. It was Jujol's intention to produce, with an asymmetric constellation, a mutual definition between the open and closed parts of Casa Planell's facades, thus departing from the vocabulary of Modernista architecture. One of the customary Modernista features was that it differentiated the wall openings with a surround of decorative frames, ornamented or expressive structural elements, and arranged them as holes in the wall plane, thus achieving order, by way of symmetry. The elements which were applied to achieve that expression consisted of arches and overhangs in facing or other brickwork, forming as such the structure of the wall opening. The ornaments on the 'classicist' structural elements sought to refine their aspects of support and load, whilst the door and window frames rid themselves of any structural symbol such as reminiscences of laurel wreaths or garlands, serving solely to glorify the window or door.

Although Jujol left the use of 'classicist' elements to the generation of eclectics who preceded him (and the sharply incised stark window to the generation of moderns who succeeded him), he did experiment throughout his career with Modernista-like brick structures and mouldings around windows and doors. In his early work he mainly examined the relationship between the formal and structural aspects of the openings, which were enclosed in projections in the masonry. The resulting, structurally logical horizontal axis of symmetry often determined their complete or partial lozenge shape, with the windows, at least. The studies for the villa of Salvador Sansalvador (1909) (which was actually never built) and the concomitant outbuildings and garden walls, which were executed, give a good idea of his very varied use of brick 'fiddlings'.

In his later work it was even more exuberant and diverse, not only in form but in material too. In Casa Bofarull's outbuildings Jujol's masonry trimmings are found in functional combinations of blocks of hewn stone to reinforce the reveals, and jagged fieldstones which protrude sharply out of the facade as keystones and cornerstones. The striking thing is that there too the brickwork unfolds from the inside, past the outer reveal and across the plaster wall face, to the outside, widening in places to perform as a plinth and a corbel. Yet these structural rudiments take on new mean-



Designs for ceiling paintings  
and monogram

ing, since they seem to be meeting us like outspread wings. The effect of the progress of material from the interior outwards, as well as the curtain steps placed outside the wall plane, was to transform the static surround of the traditional Modernista frame and enhance considerably the door's function as a connection between spaces.

The street elevation of the Torre Sansalvador 'gate-house' shows that in his early work Jujol pursued a strong, dynamic expression in windows and doors. The movement, generated by brick window casings protruding out of the facade, is continued by means of the embellishments below and beside the windows in the wall face. Even though the movement is still rather stiff, it is intended to make the openings expand, as it were. It is typical of Jujol that he tried to achieve that with a combination of architectural and painterly means. As he did later, but with more sophistication, in his design for Torre de la Creu. There the window openings in the large cylinders swell outwards to the rounded window reveals. The double bands of blue, painted around the cylinders, three-quarters of the way up the windows, give the cylinders an inward-focused tension, thus reinforcing the counter-movement of the outward expanding windows.

Jujol continued the window embellishments, started in Torre Sansalvador, in the Casa Bofarull conversion. Here he not only used them individually, but also in combinations of free and abstract patterns, frames and anagrams, applied deep into the plaster, as well as on its surface. This 'eye makeup' accentuates the provocative look of the windows and doors. At Gaudi's Casa Milà and and at Torre de la Creu, where the plasterwork formed ridges and frames resembling eyebrows, Jujol had had previous experience with the free and active part played by plasterwork, but it had

not been on the same scale as in the rear facade as Casa Bofarull, where the west side took on the appearance of a tower thanks to the contours he shaped in the plaster. This imaginary tower passes on some of its character to the slice of plaster at the top corner on the east side, by means of a mirror effect around the central gallery. In that way the east side resembles a rudimentary tower. The illusory and the rudimentary towers together frame the imaginary wall of flimsy columns, which opens to the blue of the rear wall, above which a real tower appears to float. The plasterwork contributes actively to all manner of spatial illusions, and exceeds its structural necessity in the rear elevation, as was the case in the garden facade at Casa Negre, of a somewhat later date. It exhibits a movement which has been achieved by the plaster and the colour, and lends great depth to the garden wall, which is symmetrical but slightly displaced. Apparently it was inspired by the 'tartana' – the traditional two-wheeled carriage which was intended to convey the occupants of the house to heavenly bliss, through meditation of the Virgin. So might the small seats beneath the carriage be horse saddles? And the bent columns between the seats and the carriage, the reins? The twisted joist in the floor a sagging leaf spring?

**Colour** The palette of Jujol's architecture is bright. His yellows and golds glow convincingly with light; his ochres, ranging from sand to terracotta, radiate it in muted, yet variegated tones. They are found, individually and collectively, more in his work than brilliant reds and greens. And with his extensive use of an intense shade of blue, we get the impression that his colours were inspired by the Mediterranean countryside, which strains beneath the replete Catalan skies. White, that 'non-colour', generally serves as a continuous backcloth, on which the colours are applied. However, white also tends to exchange its background function for one of a sharply-defined, prominent plane – as if white had then become 'colour'. The 'Torre de la Creu' is a simple example of this kind of dual presence of colour. In the spaces between the two horizontal bands of blue painted around the vertical white cylinders the meaning of white alters – there it suddenly becomes a clearly-defined white band, contrasting sharply, in its very compression, with the swell of the white background. Elsewhere in Jujol's work, blue takes over from white as the background. And under the influence of the blue, the other colours, yellows especially, achieve a more animated expression. At the same time, the architectural resources set these colours off, adding depth to the blue. In that way, the architectural background disintegrates, loses its confining quality, and implies an ongoing space. The space of the blue stairwell at Casa Negre, with its windmill-like dynamism and 'floating windows', is an unequivocal demonstration of the fact that Jujol dealt with his material as a painter and as an architect. His architecture is not a filled in colouring book, nor is his colour an explanatory key to his architecture. Colour and architecture

form a structural complexity, in which moods and spatial suggestions are evoked. His designs for religious spaces turned into veritable orgies of colour, for the sake of ecstatic revelry – they could well have stemmed from the exuberantly painted flower-power rooms of the seventies. Yet, if we look at the body of Jujol's work, we see that, in the main, he used colour locally in his architecture. He determined the colour expression of the architectural objects from place to place, depending on the desired mood in an area or space. The contours of colour and object either coincided entirely, partially or not at all, which also enabled Jujol to support, confuse, exaggerate or even eliminate the expression of the various architectonic functions if he so wished. There was no hierarchy between the different possibilities; he used them equally and concurrently in one and the same area, free from the compulsion of a system.

On the whole, colour with Jujol had an independent use. In that way he evoked a stratification and tension in the skin of his architecture. The polychrome roofs of Torre de la Creu are one of the first independent results of this approach, which he developed early on, whilst working with Gaudí. In the work of his middle period, the authority of his architecture was based more on colour. And his use of colour was more exuberant, not only implying new arrangements by running colours together (as in the garden facade at Casa Negre), but also by exaggerating existing arrangements. It may only be tiny detail, but an illustration of the latter is found at Casa Bofarull, in the facade at the courtyard where both a drainpipe and a window grille would seem to be attached to the wall by blobs of paint. Colour, however small the amount, could be surprisingly strong in countless respects in Jujol's work. In particular, as a catalyst for its spatial dynamism. This effect of colour, together with the sensory experience of the materials which he applied directly, even though primarily on the 'outside', give Jujol's architecture a special tensile force. It is evident from his work that he did not wish to imitate materials. Colour was always colour, iron was iron, and the treatment practical. And for that very reason the imaginary became real, and partly gold-painted iron could pose as rope or paper, fluttering in the wind.

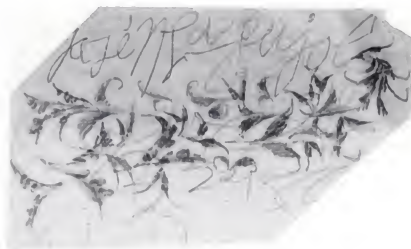
**Surrealism?** Jujol based much of his work on the images he tried to portray from early on in the design process. For instance, his first sketches for the roof extensions for Tarragona cathedral were made on old postcards of the cathedral. The garden wall at Casa Negre began as a drawing on a blue envelope, after which he cut out the wall plane and replaced it with a sheet of white paper, which he stuck on the blue background. He took it to his client, the lawyer Pere Negre, in order to discuss the matter with him. One day after Jujol had been given the assignment, he showed Mr. Mallafré, the donor of the land on which the church of Vistabella was to be built, a small plank, from which several wire arches protruded. 'Here's the church,'



Decorative doodles on a price list

announced Jujol, with conviction. When the client hesitantly asked where the spire was, Jujol said resolutely: 'Here!', pointing to a spot in the air, above the arches.

Jujol's initial sketches were often full of drawings, with some parts shown in detail. The floor plans for the straightforward jobs, like the many small houses in Sant Joan Despí, are far less detailed; the design is only roughly sketched, enabling him to decide how to execute some details and decorations on the spot. However, the plans of more complex works are drawn very precisely in ink on linen, and even include details of the ironwork. Often these drawings, interspersed with colourful Jujolian letters and flourishes, are bound together to form beautiful little books. And still the drawings differ from the final product – Casa Bofarull's weather vane only took definite shape in the course of construction. Jujol got a child to climb on to the 22 metre high tower as a 'stand-in' for the angel which was to be the weather vane. Jujol wanted to assess the overall effect from the edge of the village – and it took the rest of the day for him to sooth mother and child! Yet Jujol thought out the structures of his buildings unrestrainedly yet rationally, preferring to decorate in the customary way with Modernista architecture – there the embellishments were usually direct expressions of the functional tasks of the structural parts, or transformations of elements which were well known from the history of architecture, and which in times gone by really were combined with functions. However, Jujol's objects invariably take their expressions from the visual power of the decorations



Jujol's automatic writing

themselves, without supporting the underlying structural functions, or even rendering them supportive. Take, for example, the capital at the first floor of Casa Planells: it serves more to 'whip up' the upstairs neighbour's floor than to prop it up. Effects like this, and the use of existing objects in unusual contexts, often make a surrealist impression in Jujol's work. The Casa Negre staircase, for instance. The coloured

decorations engender a context from which each part emerges, reborn, and actively helps to hint at an unknown space. The graceful design seems capable of sucking us up into the heavens – actually the attic – but when we descend, we are neatly returned to the earthly paradise (after all, the stairs end at the dining table).

Quite apart from the fact that art historians locate the beginnings of the Surrealist movement in the nineteen-twenties, Jujol was not a Surrealist anyhow. The uninhibited way in which, in his naive sincerity, he turned familiar places and meanings inside-out, does sometimes give his work a surrealist flavour. As in the case of the carafes, plates and cups which he stuck on the roof of Casa Bofarull's watch tower. The remains of a copious meal acquire a new eloquence, with the recollection of the intimacy of a meal contrasting with the sweeping views over the fields. And the triangular opening in the wall enclosing the garden was also highly appropriate for the farmer. Its pointed casing contains a grille made up of farm implements which had been found in the attic and are now exhibited in a new guise. The implements hang, motionless, against the light of the fields and the sky. They confront the everyday work in the fields with the heavenly peace of the garden, intensified by the deep blue lurking behind the slender columns in the gallery which mirrors the scenic space.

The Tienda Mañach, a shop selling locks and safes, which was built in 1911, was one of Jujol's earliest and most independent works, in which he conducted a surrealist experiment with diverse strange objects and moods. Sadly the shop has been demolished, but Jujol set the robust, spare safes in an ephemeral context of a celestial ceiling of undulating colourful plaster, in which the light bulbs emerged like bunches of grapes. Each part of the shop – from the multi-faceted display window, the heart-shaped wooden chairs with iron legs, the counter with its pale blue striped silk cloths on which the security locks were displayed, the parchment walls rolled like the waves of the sea, even including the strong boxes – everything was treated by Jujol as if the important thing was the parts, not the whole, but at the same time this generated a fascinating dialogue between the sepa-

rate and motley ingredients. When several architecture students intimated during construction that he had flouted their sense of good taste, Jujol replied: 'Then you'll never be more than an average architect!'

Did Jujol smoke cigars? Or did he only inhale them figuratively? Be it as it may, his waving, tentative squirls are more like wisps of exhaled smoke dispersed by the breeze than the vigorous, cracking whip of the Art Nouveau. They begin somewhere in a corner and tentatively move through a space until they have almost filled the entire area. He automatically filled every scrap of paper, old bill, sheet of music or menu with curlicues, and traced his delirious embellishments in Vistabella church, stopping suddenly in order to reveal, through the resulting opening, the background – as if those bricks were the ornaments.

Jujol dreamed of becoming an industrial engineer. His fascination with technology made its way, without the intervention of a style, in the mobility of architecture in such a way that it appeared to have come from a surrealist's handicraft bench, rather than from a traditional craftsman. He came up with countless devices that could move, literally. No only the wooden lift in Casa Iglesias, which fits so beautifully in its wrought iron cocoon, but all the shutters, windows, doors and stairs, which open and unfold like magic boxes. His buildings are also full of other handicrafts – tables, chairs, candlesticks, lamps and water jugs, unpolished, and produced without the help of a goldsmith or a cabinetmaker. Made of material which was lying around a farmyard the day before. The smell of scorched wood still hangs in the air, you can still hear the smithy's hammer. Jujol's oeuvre works as it was made: by the devotee for the devotee.

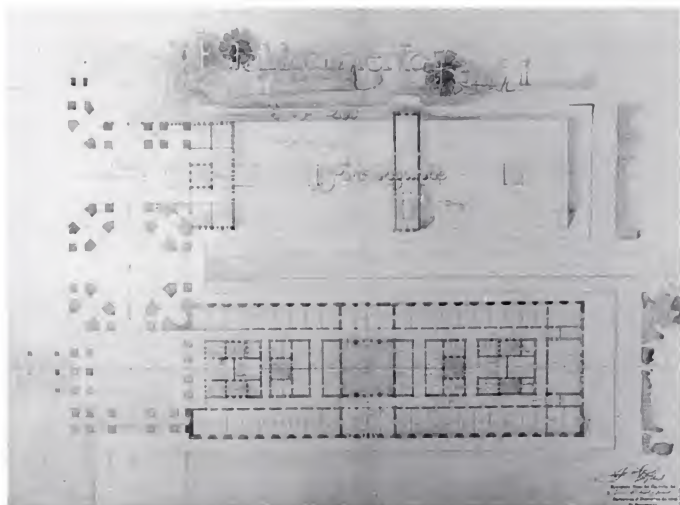




In May 1906 Jujol concluded his architecture studies with a design for thermal baths. It was a large, ostentatious building, larger than he would ever build at any time in his career. Although he had started preparing for his exams in 1905, he fell ill and had to postpone his dissertation until March 1906.

right page  
Floor plan  
Section  
Elevation





Passeig de Gràcia 43, Barcelona

After Jujol graduated, he went to work for Gaudí in 1906. Casa Batlló was the first building he was allowed to work on. He not only made the paintings in the private chapel, but also several pieces of furniture. He contributed to decorative elements in the first-floor rooms, including the wooden doors. However, Jujol's main contribution was the ceramic surface of the facade. It was to become an undulating mosaic of shimmering colourful fragments, on which a generous scattering of round tiles in varying sizes produced the effect of scales on a skin.

Detail of facade



Gaudí's Casa Milà is practically opposite Casa Batlló, meaning that the tremendous difference between the two buildings can be perceived at a glance. Jujol designed the sinuous wrought iron balustrades in the facade of this edifice, which is popularly called 'La Pedrera' (The Quarry). Jujol completed, in accordance with the master's design, the chimneys on the roof of this housing complex, which contains three patios. The reliefs in the stucco at the first floor and the murals in the entrance halls are also Jujol's work. In addition, he made the ceiling and wall paintings in the rest of the interior.

Balustrade



The Theatre was Jujol's first important assignment. Its mission was the cultural, moral and religious education of the workers. The Junta (Board) of the Patronato, which considered itself to be a modern organization, decided that it needed a modern theatre and a modern Catholic architect. The architect was expected to extend the existing hall on the garden side. Gaudi was soon selected to be their architect, and he passed them on to Jujol, on account of his reputation for decorative religious work, and what might have been even more important, the fact that he was born in Tarragona. Another architect was also considered, but a small majority was in favour of Jujol. The opposing faction took every opportunity to cold-shoulder Jujol as an architect.

Jujol conceived the theatre area as a religious allegory, designing it as a ship (i.e. church), with all its references to the sea, the waves and the Fisherman. Jujol designed a completely new self-supporting iron construction for the tiers and the roof which remained visible and between which the ceiling hung down, like a draped sheet. Tarragona's civic architect, incited by the anti-Jujol Junta members, predicted catastrophe when he saw the free-standing iron columns in the glass front on the garden side of the building. The outcome was that Jujol had to pull out before the building was completed, although he had drawn up the plans to the last detail and the theatre could easily be finished off. Nevertheless another architect completed it in the end. And Jujol was passed over again when the Teatro required alterations to convert it into a cinema. That conversion concealed or even removed much of Jujol's original work, and the building is still a cinema, with the name 'Metropole'.

Capital  
End of one of the tiers  
Tier and ceiling





Detail of ceiling  
Banister

Detail of facade



In 1909 the physician Salvador Sansalvador asked his good friend Jujol to build two houses for him on a recently acquired plot. One for himself and one to be let. The estate was on a hill behind Park Güell, and the sloping terrain is terraced in the same way as the park. To start with a vast wall was built around the site. Jujol commenced the first house on the lower part – Sansalvador's summer residence. Construction progressed slowly and money was in short supply. Work was stopped when a height of two metres had been reached, because, in 1915, a very deep mineral spring had been discovered during construction. The client was also the owner of a water bottling company, Aguas Radial, and he wanted to exploit the spring. Bottling rooms were built below ground; above ground there was a coach-house with a ramp leading to the spring. Carts could enter the site through a large gate in the wall. However, the house was never completed, only the bottling plant, which has now fallen into disrepair. The plans for the second house were only submitted in 1917, but Sansalvador was no longer interested in it as his own residence. It was built (and was later to be given the name of Torre Queralt) with a view to letting, and set apart on a higher section of the plot.

*right page*

Design drawing

Sketch of interior

Wall and garden gate

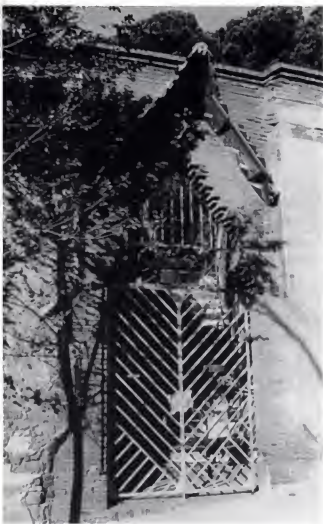
Detail of gate

Stairs behind the entrance

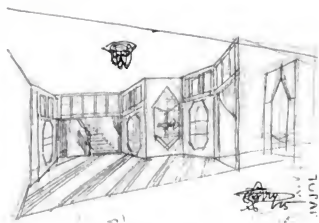
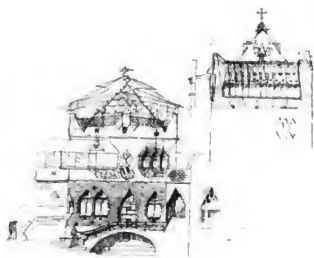
Entry

Facade in its present state

Early state in 1910



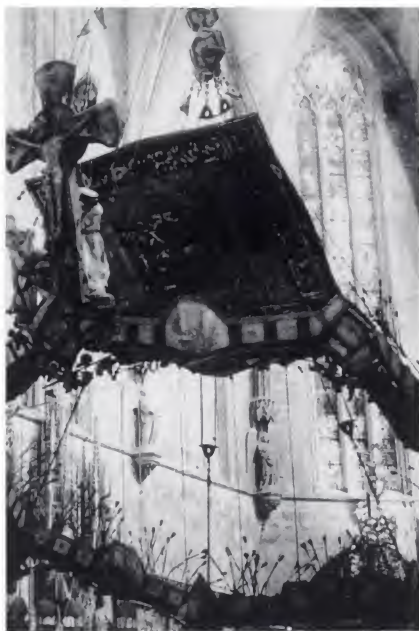




The restoration of Palma cathedral which was carried out by Gaudí, lasted from 1903 to 1914. Jujol is thought to have worked on it in 1910. He added his own, very personal touch to the murals in the chancel, the wall behind the choir stalls, the chandelier and the tip-up altar steps. The chandelier is a typical Jujolian creation, shaped like a large garland, composed of plants and wheat sheaves. The tip-up altar steps resemble fancy household steps, but are quite different upon closer inspection. The steps are an object in themselves, whether folded up or down; it is not easy to see what their normal position is supposed to be. When Gaudí was in Mallorca Jujol was actually supervising operations at Casa Milà in Barcelona.

Chandelier

Tip-up altar steps



Gaudi worked on this project from 1900 to 1914. And this is where we find Jujol's best known work from the days of his collaboration with Gaudí. In 1911 he designed colourful ceramic 'wounds' at the voids left by the omission of columns in the forest of pillars below the large square. He created circles in the ceiling around these rosettes, using all manner of objects – broken bottles, a china doll's head and pottery egg cups. For the bench running along the perimeter of the park, Jujol had piles of ceramic waste dumped in the square, from which he selected the material he intended to use to cover the bench. A mason and two day labourers helped Jujol transform 'el banco' into a mosaic of prosaic pottery, anagrams, hieroglyphics, mottoes and drawings. In 1913 the bench's ceramic 'coat' was finished.

The bench  
Empty sites for columns be-  
neath the square  
Square, edge and columns



Gaudí put the industrialist and retailer of security devices, Pere Mañach, in touch with Jujol. Mañach was very taken with Jujol's work on the first floor of Casa Milà and asked him to remodel the shop he had just bought. Jujol made four versions of the facade, keeping the wooden 'frame' the same in each. The shop front was an asymmetrical collage of polygons, with a hexagonal, bulging display window as the eye-catcher. The name of the house was painted in the frieze – a lumpy mass of plaster. The shop was lit by a dozen embedded, chalice-like lamps. In the interior, the inviolability of the shop's wares – keys, safes and strongboxes – was decontextualized, by placing the goods in a hallucinating setting. Jujol himself said that the interior of the shop was intended to recall the crackle of fireworks. The Mañach shop is one of the most independent and most impressive designs Jujol ever made.

*right page*

Lamps in the interior

Detail of the shop door

Elevation

Initial sketch

Interior of the shop

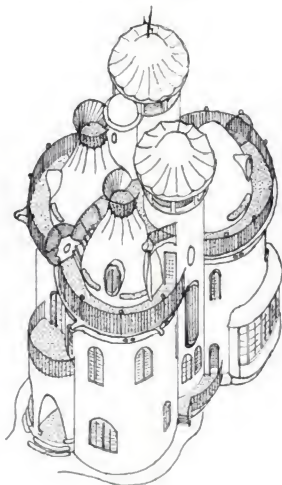






In 1913 Jujol received the ideal commission. His aunt and mother-in-law to be, Doña Josefa Romeu i Grau, the widow of Gilbert, had purchased a piece of land, and kept her promise to allow Jujol to design a holiday residence on it – just as he wanted. The edifice was to accommodate herself and her son, a good friend of Jujol's. The mass is divided into two almost identical houses, one the mirror image of the other. Although work was interrupted by the start of the first world war, the house was completed in the summer of 1916. The village was so proud of the Torre dels Ous (a nickname in Catalan meaning the 'house of eggs') that postcards were printed of the house. It was designed as a semi-detached dwelling, consisting of three wide, interlocking cylinders. The domed roofs are clad in mosaic, and at the intersections there are two taller, narrow cylinders containing staircases and belvederes. Two more cylinders join the edifice at the second floor, housing the spiral staircases to the miradors. In a renovation in 1966 the two houses were combined into one, prior to which the architect Lluís Bonet i Garí (1893) and Jujol's son tracked down the original plans, which in fact differed considerably from the finished house. The magnificent hall and staircase, which are widely depicted in books on Jujol, are not originals.

Old photograph taken from  
railway embankment  
Isometric drawing







*left* During construction  
Right stairwell

*right* Left staircase  
Renovated right staircase

Reconstruction side elevation

right page

Reconstruction section

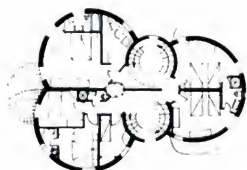
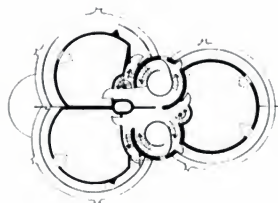
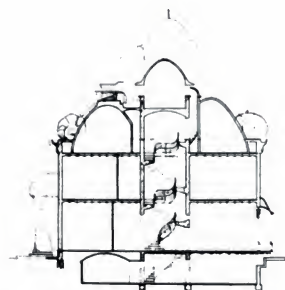
Old postcard

Reconstruction rear elevation

Reconstruction of attic storey

Reconstruction first floor

Reconstruction ground floor

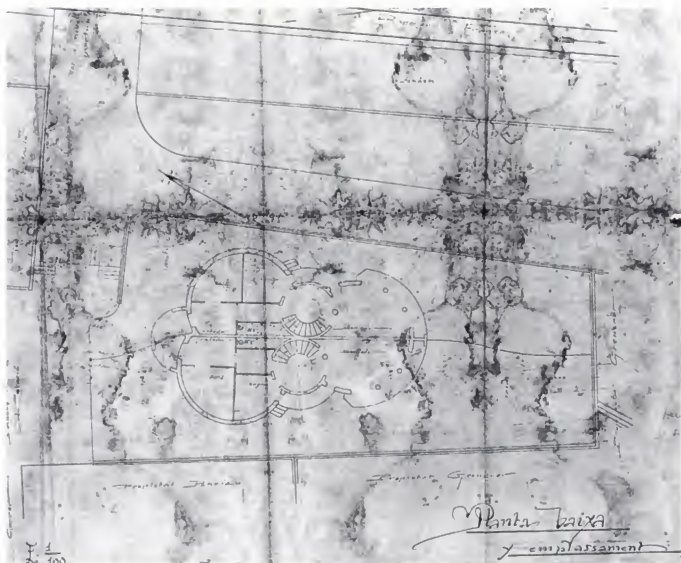
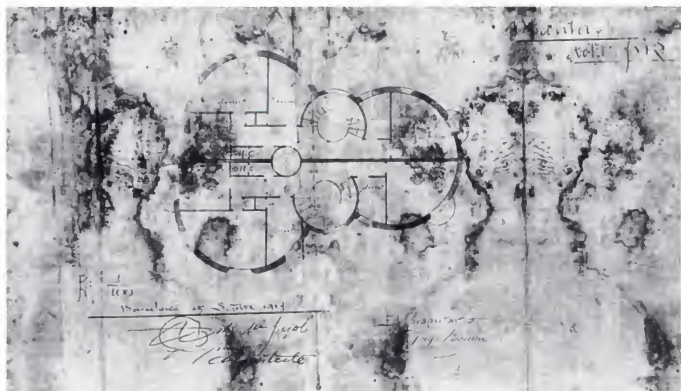






left Connection between two  
staircases  
Detail of left staircase

right Spiral staircase in one of  
the turrets  
End of right staircase

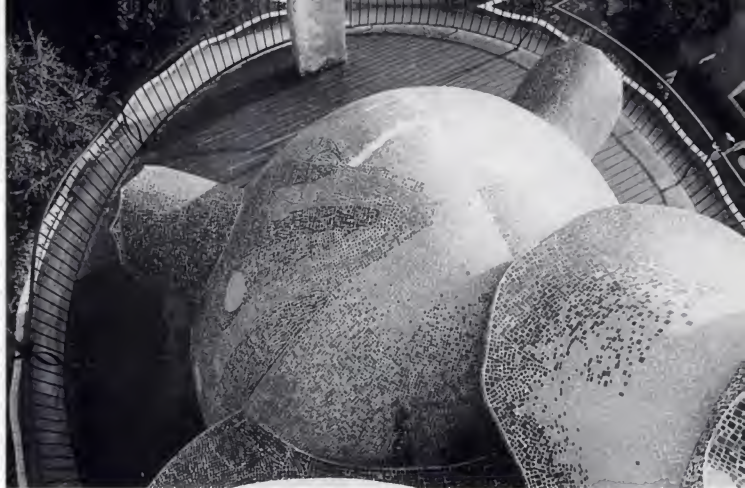


Original plans of first floor  
Original plans of ground floor









Roof

One of the turret rooms  
Roof garden on one of the  
domes

*left page* Roof garden

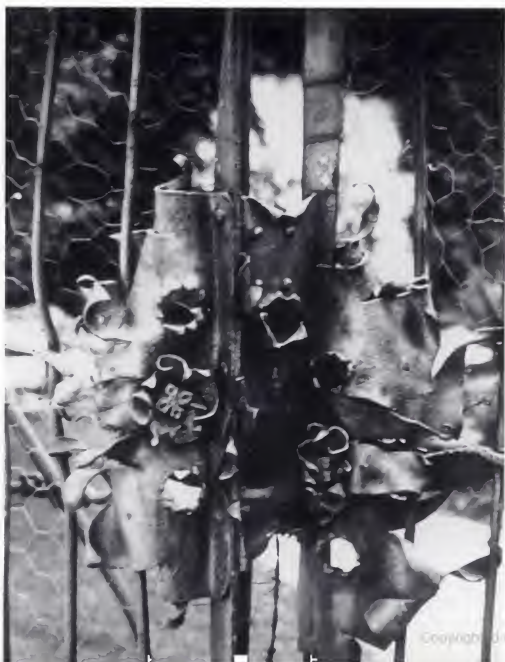






*top left* Garden gate  
*top right* Garden side of left-  
 hand house  
*right* Latch in garden gate

*left page*  
 Banisters of right staircase



This renovation not only exhibits Jujol's skills in wrought-iron work, but also his mastery in the seats and wooden panels. Unlike most of his commissions, finances for this renovation were in sufficient supply. This time, however, it was the premature death of his principal which prevented him from completing the job.

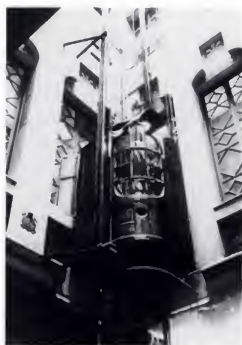
Pew  
Ornament gouged out of wood



1913 **Casa Iglesias**

Carrer de Mallorca 284, Barcelona

The lift shaft and car designed by Jujol were situated in an existing spacious entrance hall. The prime attraction is the fantastic ironwork, with its variegated curves. The lift rises up out of its wrought iron cocoon in the hall, from a corner of the light shaft. The concomitant construction is minimal. The car has open-work in the diagonal to afford a better view of the hall as it rises and descends.



Lift shaft and car  
Shaft without car  
Car travelling upwards  
Design sketches for the lift car



1914 **Casa Ximenis**

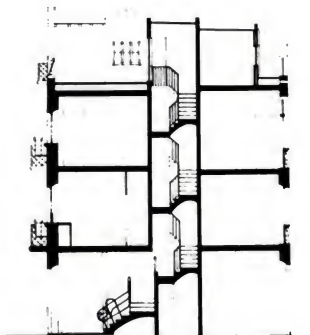
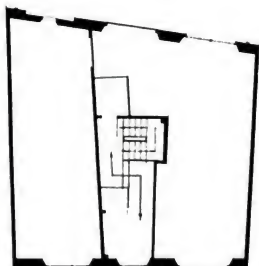
Paseo de Saavedra 17, Tarragona

Jujol designed a new facade for an existing house, shifting the entrance and extending the lower part of the steps. At the two short sides he installed seats in the iron balustrades of the balconies. The arrangement is such that the seats face the balcony door. Apart from the ironwork, the facade is also ornamented with Jujol's version of traditional Catalan graphics.

Plan ground floor

Section

Detail of facade with seats





Front elevation  
Steps in the entrance  
Entrance hall





One winter's day in 1913 Jujol visited his parents in Secuita. There he met the sisters Dolores and Pepita Bofarull, who were 'suffering from wood-worm' at their substantial farmhouse. In 1913 Jujol was commissioned to restore the affected roof, and that work resulted in 1914 in the renovation of the entire house, and later the construction of many outbuildings. Jujol gave the existing building a new rear elevation. On the ground floor the narrow entrance was widened with a large brick archway with a span of ten metres. In the attic and in the corner tower on the side of the large gallery, Jujol designed rain water cisterns, which supplied the house with running water. The cistern below ground was solely for the supply of cool drinking water. In this way minimum use was made of pumps. The village of Els Pallaresos is on a low hill, and Casa Bofarull is situated on the edge of the village, which means that from the blue gallery there is a wide view over the expanse of fields. The farmhouse itself actually blocks this view and so the effect of the dynamics is heightened when you step into the gallery from the house. In 1917, when there was a good harvest, a storehouse, granary and washhouse were added on the right of the driveway leading to the farmhouse, and staff accommodation to the left of the driveway. A garage was added on the corner in 1927, with dormitories for the grape-pickers above.

Jujol built an iron balcony at the white stuccoed corner of the gallery, in which he put two seats, as he had at Casa Ximenes. The chamfered windows were a feature he later used at Torre Queralt. The drainpipe is 'attached' to the wall by sgrafitti. The garden side of the house also benefited from the bumper harvest. There Jujol designed a small pond, with its iron water-spout perched like a bird on the edge. He made a triangular opening in the wall surrounding the garden, in the axis with the pond. The grille is made of old, rusty farm implements, which Jujol had found in the attic. The work was never completed, but was concluded in 1931.

Perspective drawing

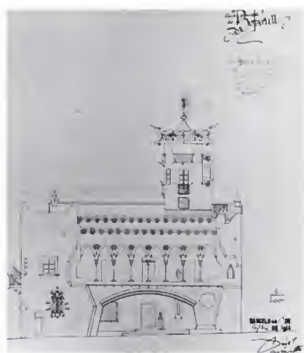
right page

General view from the garden side

Elevation

Front facade







Walled garden with arch  
Courtyard seen from the house





Arches at the washhouse  
View across the courtyard to the fields  
Waterspout in the courtyard





Gallery with blue wall behind  
View from the gallery on the first floor







Sliding metal hatch, open  
Sliding metal hatch on the tower roof  
Domestic utensils in the tower roof







Void in the corner tower  
Entrance hall

right page  
Ladder in the tower leading to  
the roof







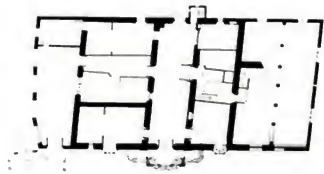
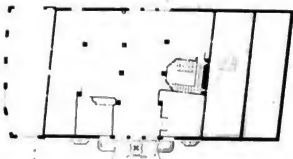


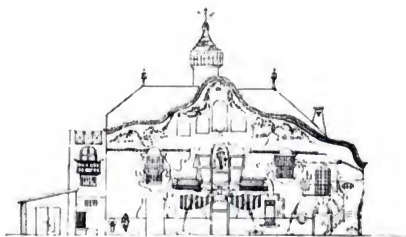
Whilst Torre de la Creu was being built, Jujol met the lawyer Don Pere Negre. The encounter was to grow into a close friendship, and Negre proved to be one of the few intellectuals who could appreciate Jujol's work. He commissioned Jujol to renovate his house. Jujol drew his design on the back of a blue envelope, cutting along the contours of the facade, and sticking the design on a piece of white cardboard. The most striking elements are the facade with its three oriels and the asymmetrically undulating cornice line, the seven-metre staircase on the first floor and the private chapel with its oval dome at the rear. There is little cohesion in the location of the various windows, doors and oriels in Casa Negre's facade. The rolling white stucco around these openings is the unifying factor in the facade. Today the dilapidated facade abuts on an empty square, though originally it was beside a lush garden. The original plan contained a tower, as did almost every design by Jujol. Renovation work was carried out in stages, starting in 1915. One section was completed at a time, before the next stage was commenced. The central oriel (the 'tribuna') in the facade greatly resembles a carriage, supported by birds' legs. The supporting construction has typically Jujolian details. At the point where the channel beam of the oriel's floor construction locks into the columns it twists, as if it were made of wrought iron. The stone feet of the slender pillars were originally triangular seats. Additional structural 'tours de force' are found in the ceiling above the staircase. The ceiling comprises eight radial beams, each resting on one side rest on a bracket in the wall, and on the other side supporting one another, as in the well-known 'knife trick'. At the centre they form an octagon, in which a gold angel is suspended – the eye of the hurricane which sweeps over the ceiling. The construction of the tapered sash windows in the 'carriage' which thrusts forward from the facade on the first floor, also deserves mention – a gem of unconventional and contrary ingenuity.



Details above the front door







left page top left Attic  
top right Plan of first floor

right page top left Ground floor  
top right Design drawing of  
facade  
middle right Rear elevation



right Sketch of original facade

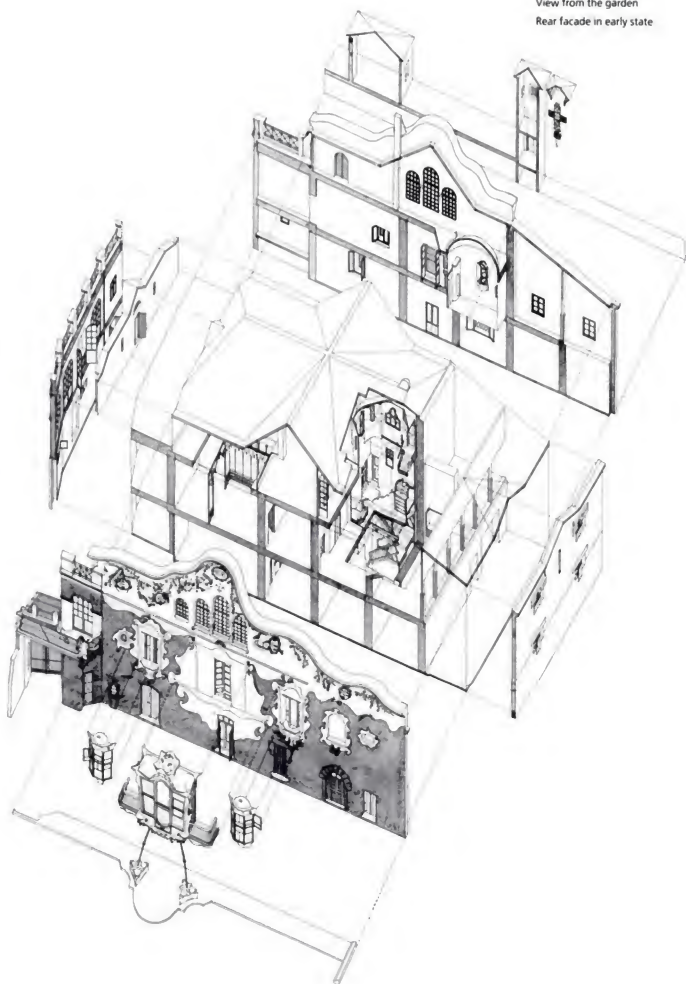
left page Present facade



right page

View from the garden

Rear facade in early state











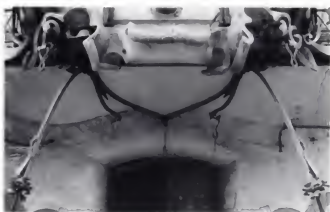
left page

Old photograph of facade

Pergola in forecourt

Front door with 'tribuna' oriel





top left Old photograph  
showing canopy

bottom left Photograph from an  
even earlier date of facade,  
without the upper floor

right Detail above the front door  
Detail of facade

Drawing of the 'tribuna' oriel

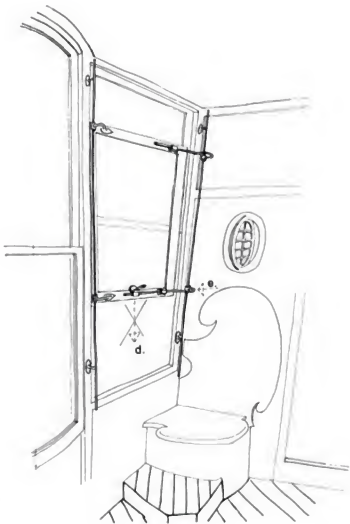
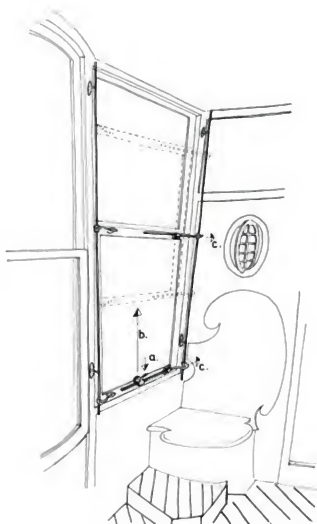
right page

Small oriel and window in  
facade

Garden gate made of old farm  
implements

Side elevation







*left page*

Construction details of the  
tapered sash windows  
Sash window in the oriel  
Drawing of the tapered sash  
windows

*right page*

Hall with main staircase which  
emerges on the blue landing  
Staircase in its original state



Chest of drawers above staircase on first floor

First floor landing

Ceiling in stairwell

Stairs to the attic  
First floor bedroom









Chapel door

Corner of the chapel on the  
first floor

Attic with stairwell and chapel  
dome

Small basin

*left page*

Private chapel

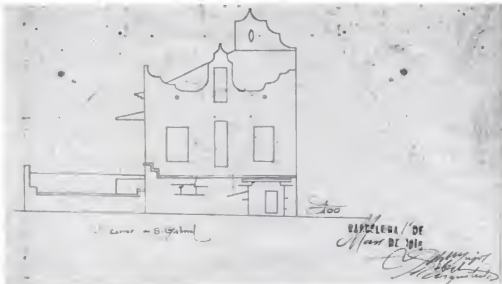
1915 **Casa Vicente Deu i Giu**

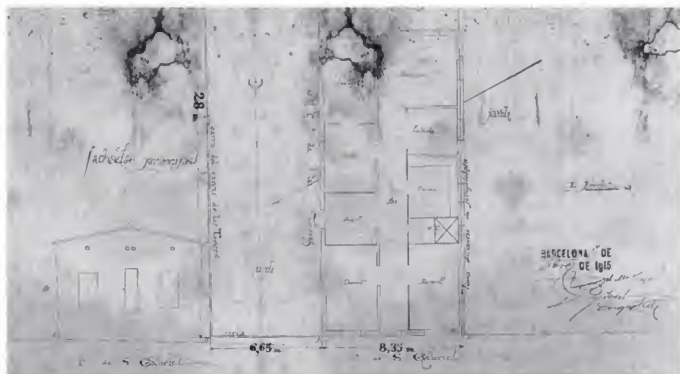
Jacquint Verdaguer 40, Sant Joan Despi

In November 1915 a very basic plan was submitted for permission to build on the corner of Calle de Sant Gabriel and Calle de Les Torres. In 1916 a second, much larger version was submitted, for a slightly different location – the corner of Calle Verdaguer and Sant Gabriel. Later, it was agreed with the clients to move the location yet again, to Calle Verdaguer 40. Little is known about the plan. Something was probably built, as the municipal authorities received a request to demolish the house in 1972. Perhaps the house at Coro de Flora was the one which was actually built in the end.



Perspective of second design  
Facade of second design





Ground plan and facade of first design  
bottom left and right Completed designs

The retailer of security equipment, Mañach, who had already had a shop designed for him by Jujol, asked him to build a factory for strong boxes in 1916. Jujol applied the 'sawtooth' principle for the roofs. During construction, which is generally the critical time, the roof apparently caved in, and Jujol had to adjust the structure on the spot. He put tie rods between the steel principal beams with the arched brick vaults. And in order to counteract the lateral thrust of the roof, the two end walls closing off the construction lengthwise, were given spectacular counterweights above the columns. When construction was underway, he was also decided to build offices on the narrow strip which had been intended as a courtyard. That roof is constructed in the same way as the main roof, but with smaller counterweights. The neighbouring buildings meant that a continuous shed could not be built, and consequently light enters through special skylights, which are arranged like divers' helmets on the roof. Nowadays the factory building is used as an indoor playground for a school which is located on the premises.

*right page**View across roof, with skylights  
and counterweights**Counterweights*









Structure on roof  
Detail of parapet  
Skylights from the inside  
Door handle  
Bolt on door

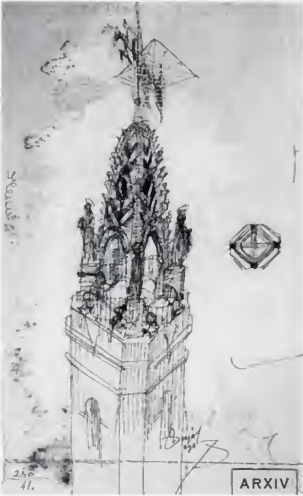
*right page*  
Stairs  
Workshop  
Skylights, with the counter-weights on the left  
Workshop under the sawtooth roofs

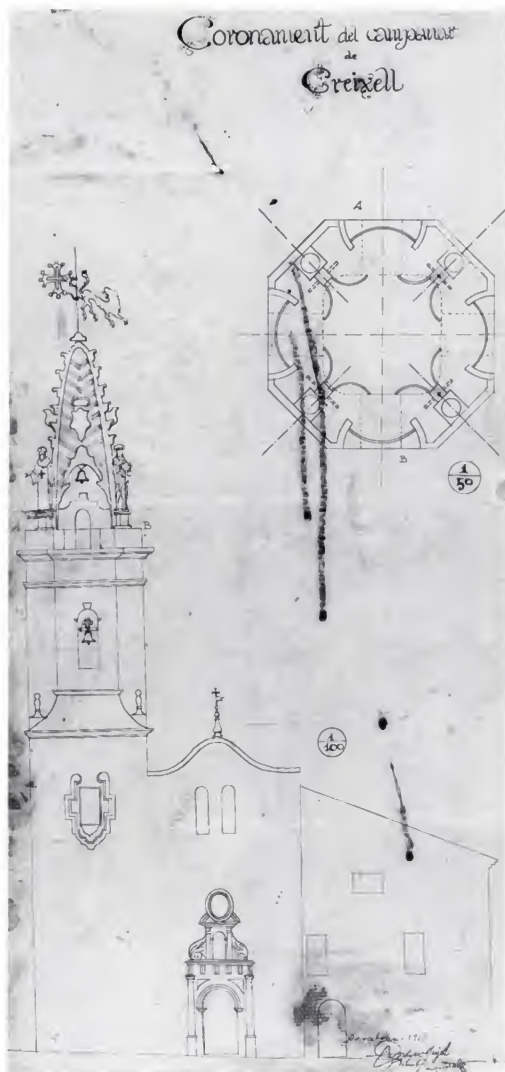




The spire of Creixell church is made up of metal arches which are affixed to each other on the ground. Small brick vaults have been built in between, with a round opening in each vault. The arches have large rocks along the outer edges. The spire is finished in smooth stucco these days. Jujol's drawings show the original site plan.

Design elevation  
Photograph of present situation





Torre Queralt is the second house on doctor Salvador Sansalvador's land. From 1909 onwards work was carried out on what was to become a water plant. The site is traversed by a public road. This second house was built to be let, a simple dwelling without many ornaments or spatial effects; it is fully detached and located higher up on the site, so that the tenant could not flaunt it too much.



Garden wall  
House and garden wall





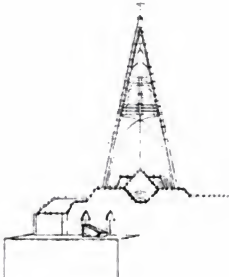
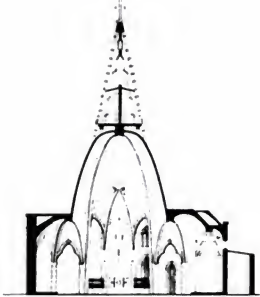
Garden steps  
Front door  
The house at the top  
Entrance with stairs to the roof



In 1917 Mr. Mallafré saw to it that Jujol was commissioned to design a church for the village of Vistabella, with its 128 souls. Building began in 1918. And in 1924 Jujol was asked to design the adjacent rectory, of which only part was completed. The church is entirely of brick and flat rocks which are used to edge the roof, for the banisters and steps. The stones came from the surrounding countryside, and were found by farmers when they were planting their vineyards. The farmers would use them for sheds and walls. Jujol based his design on a square floor plan, the unusual detail being the upset symmetry of the entrance. The tall roof is formed by two intersecting arches. The vaults between the arches are made of hollow bricks, in order to prevent damage to the ceiling paintings from damp. There is an open belfry on top of the roof which can be reached by a staircase, which meanders over the roof. The windows in the walls are made from thin slabs of alabaster, similar to those used by Adolf Loos in the Kärtner bar. The parabolic roof, the alabaster windows and the paintings in the interior give the church a cheerful, relaxed atmosphere, which was to be aimed at in the cosmic temples of the sixties.



Rear facade

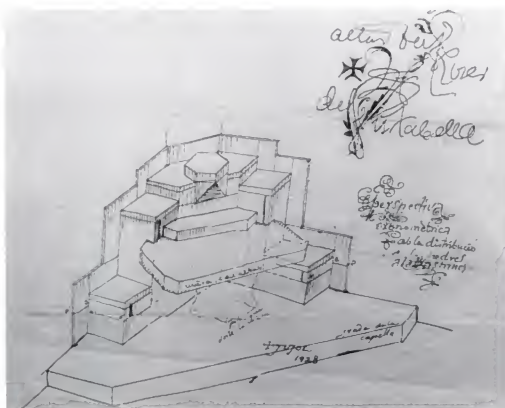






left page  
Front

During construction  
Side elevation just after completion  
Roof



[top](#)

Altar

Wrought iron work

**bottom**

### Drawing of the altar

right page

On the mezzanine floor

The church's mezzanine floor







When the roof of this house, which is in a narrow alley in Barcelona, had to be renewed, Jujol decided to add another storey for good measure. The entrance was moved to the middle and the hall enlarged, to improve the lighting. Sgraffitti was applied to the facade in a way which was unique to Jujol.

*right page*

Entrance

Hall with main staircase

Proposed roof structure

Decoration of the facade

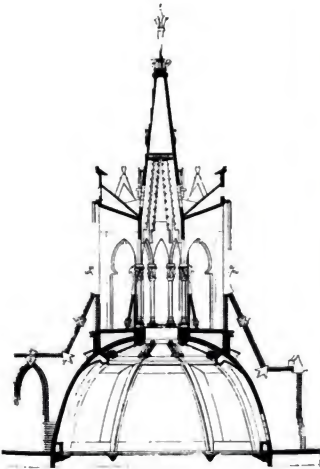


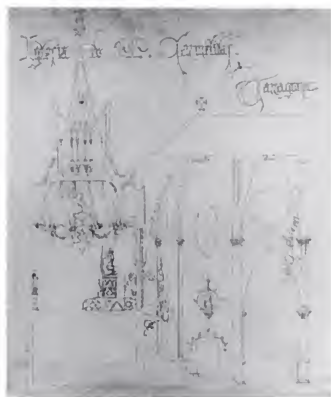
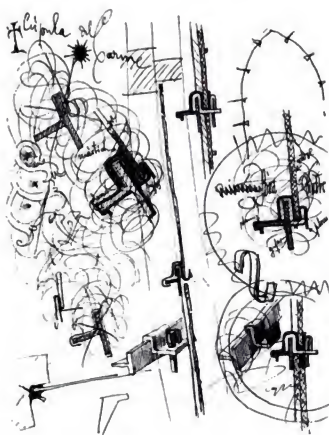
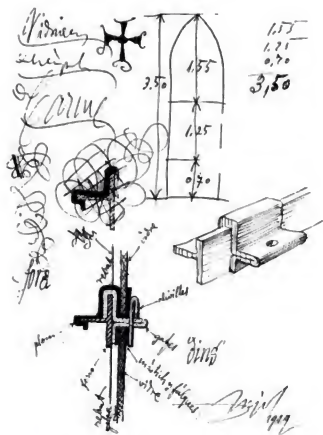


In December 1917 a competition was held for the completion of the altar chapel in the church of 'La Virgen del Carmen'. There was a proviso: the existing parts of the chapel had to be included in the design, and the new part had to be built in the existing style. A month later the jury, which included Jujol's former teacher and employer, Font i Gumà, had two entries to choose from. Jujol's design was chosen in preference to that of Cesar Martinell, who also worked with Gaudí. In 1936 the interior and the indoor staircase leading to the tower were destroyed. The stairs on the outside of the domed roof were torn down in 1968.

right page  
Sketches

Section of steeple  
Photograph of present state



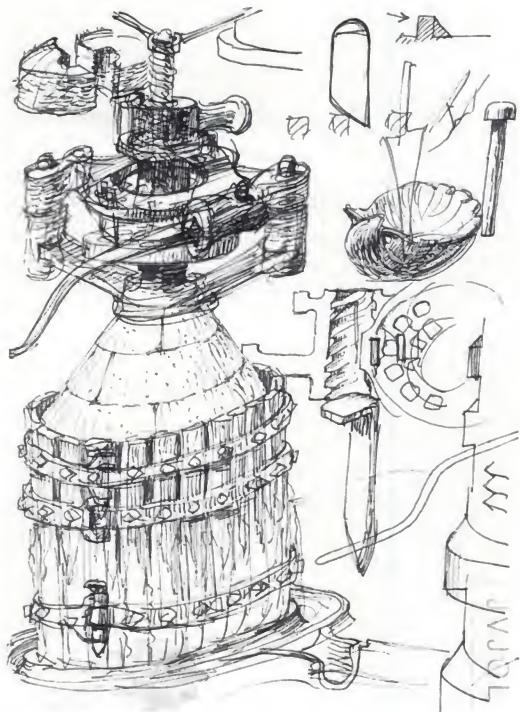


For the renovation of Casa Andreu, near Casa Bofarull, Jujol presented the owner, Señora Fortuny-Sole, with a complete design, including a Jujol tower. He carried out the operations in several steps, which meant that the renovation took over twenty years. The first step was to complete the cellar for the wine-making plant, which included designing the wine press himself. In the end, the dining room and the hall plus staircase were the items most visibly remodelled by Jujol. The front door, with its worked copper facing, is the climax of the intervention. In 1943 Jujol divided the house in two, for the widow Fortuny's two sons.



Hall with staircase

Design for wine press  
Front door  
Sketch of the hall  
Facade





Jujol only realized a few designs in the centre of Barcelona. Some were revolutionary, like Casa Planells; others, like this corner treatment of a two-storey block, with apartments above and shops and garages below, were more or less routine jobs. And this design is far from exciting, architecturally. If finances sufficed, he did sometimes go to town, within the bounds of the project, but when funds were scarce, Jujol was more modest in his approach. But, generally speaking, he always tried to adapt to the surroundings.

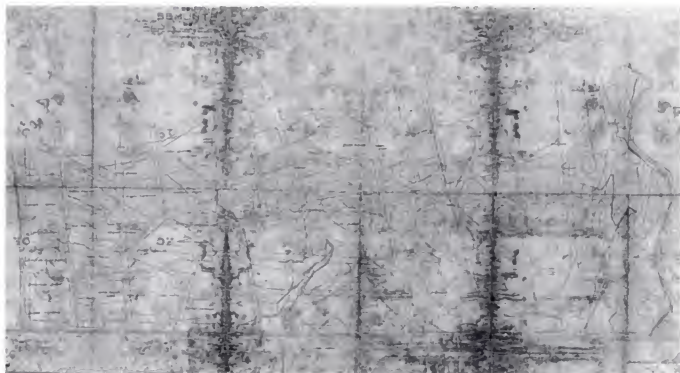
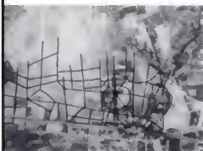


Facade  
Corner

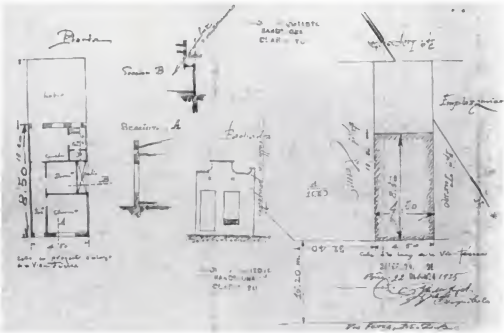


When Jujol was building Casa Negre, Pere Negre and Canalias asked him to come up with a design for a division of their lands behind the railway lines. The project was started officially in 1922, but proved to be hard going. Although it was wound up in 1926, it was in fact postponed indefinitely. Jujol was appointed municipal architect of Sant Joan Despi that same year. In that period he designed and realized a great many small dwellings for the local population. The urban plan was brought out again after the Spanish Civil War, and Jujol started on a revision, which he submitted to the authorities in 1949. The area was so isolated, on account of the railway line, that he decided to give El Samontà – as the new district was to be called – its own centre, with a circular plaza, from which the streets would radiate in all directions. In order to improve connections with Sant Joan Despi, he extended three existing streets, including Torrente del Negre. They were intended to run below the railway. A fourth connection was to be made, by means of a bridge over the railway. It is not clear why, but the plan was never implemented, and everything was stored away in Sant Joan Despi's archives. Although it was based on separate plots, which were to be put up for sale, Jujol had designed several rows of terraced housing with a star-shaped floor plan for good light penetration. The entire housing district was arranged like a garden town, and Jujol had also thought out the topographical data and urban design details, including fountains and benches. The 1926 plan included a little church in the plaza. But the 1949 plan required a much larger church, the vertical cylinders of which were reminiscent of Torre de la Creu, topped by domes à la Vistabella.

Aerial photograph  
Drawing of the plan

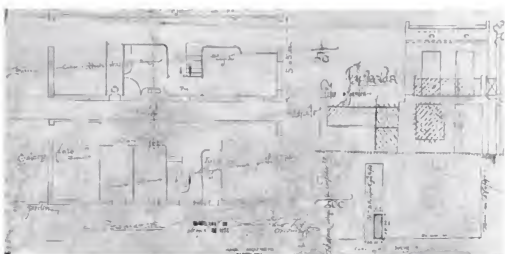
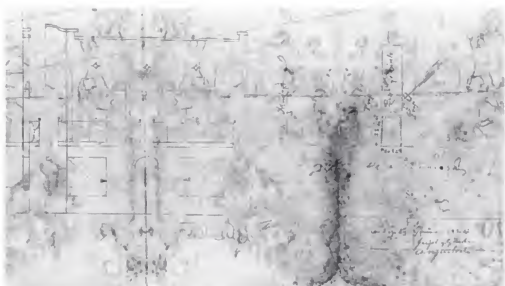
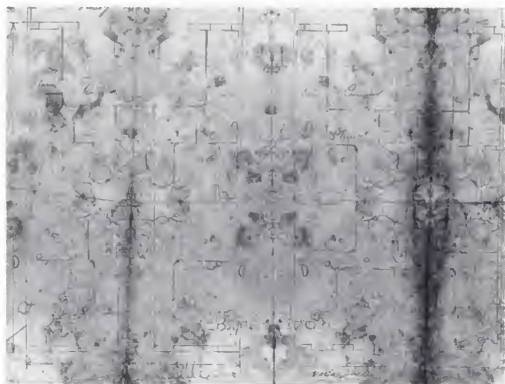


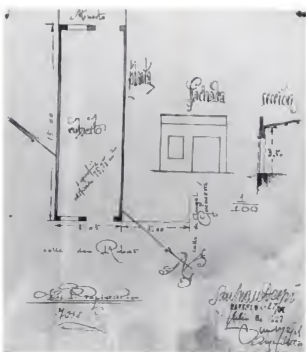
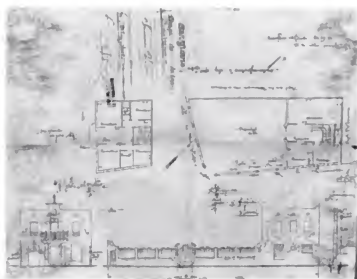
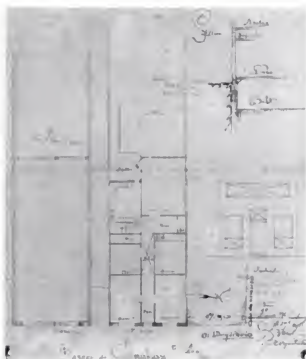
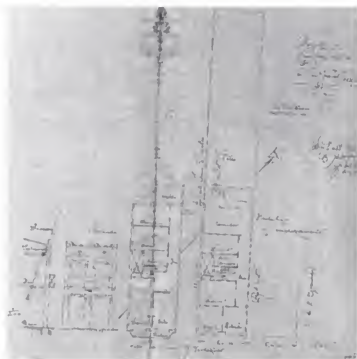
From 1921 to 1931 Jujol produced a great many minor designs for the local population. He was a reliable architect and was good at solving problems, and so numerous villagers got him to build a house or cottage for them. There were a great many floor plans on which the lettering was more worth while than the actual plan! He submitted over twenty plans for new buildings or conversions in Sant Joan Despi. Much of the work was never carried out, or else has been demolished. The majority of the houses were on plots of 5.05 metres wide and 15 metres deep. One of the most unusual is Casa Doñate, dating from 1924, in which he designed a small urban block comprising four dwellings, two next to each other, plus one above another, with the main entrance in the middle. The width of the plot was 10.10 metres, the depth 15 metres.



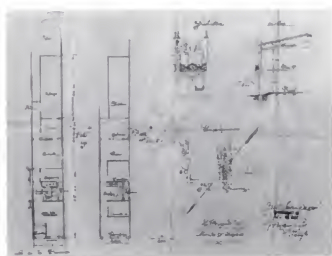
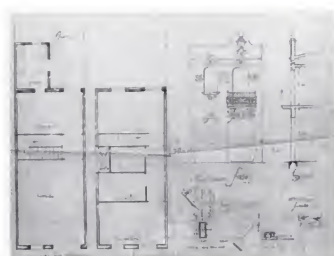
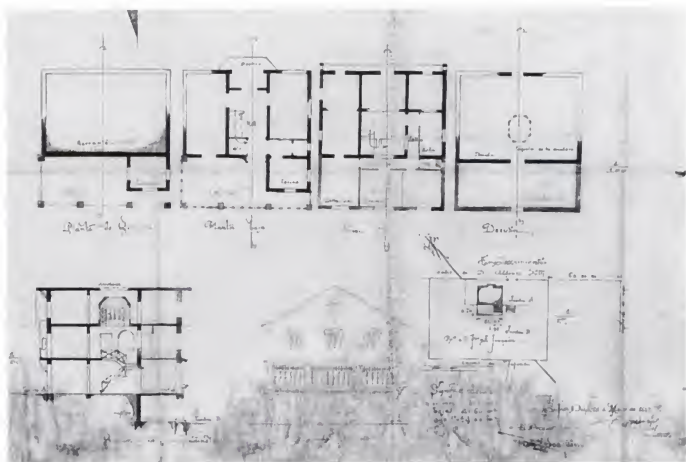
Casa Turmo (1925), Ferrocarril 12

Floor plan Casa Doñate (1924),  
Cami del Mig 23  
Facade  
Casa Enrique Gallofré (1924),  
Cami del Mig





top left Casa Ginestà (1925), Calle Verdaguer 41  
top right Casa Pey Vives (1925), Passeig Cannalies 7  
bottom left Casa Jaume Vives (1927), Calle Bon Viatge  
Renovation Casa José Pey (1927), Calle de Riba



Renovation Casa Vicente Roca (1927), Camí del Mig 6  
 Renovation Casa Francesc Joaquim (1927), Calle de Alfonso  
 Casa Modest Tàpies (1927), Montjuïc 48



Jujol developed this block of flats together with his friend, the contractor Planells, and in fact they built dozens of 'casas de pisos' together in Barcelona. The design which was ultimately realized was Jujol's third plan for the site. Prior to that he had designed a house with a front garden there for a doctor. When the doctor pulled out, half the land was sold and a single family dwelling was designed for Planells himself. The third proposal came about because of Planells' deteriorating financial situation. It comprised a large maisonette for Planells, with three smaller maisonettes above and a studio in the attic. Building was started in 1923. The building has a sober concrete frame, filled in with plastered brickwork. The climate control was remarkable for its day. There are ventilation grilles in the retaining wall which can be opened whilst the roller shutters are down. The second level of the maisonette is so low that someone from the North of Europe would be likely to bump his head on the ceiling. The breastwork of the stair landings is only knee-high, to be in proper proportion with the height of the ceiling. After completion of the third story, the project was disposed of due to lack of funds. The fourth floor and penthouse were eventually built, but without any intervention from Jujol. Consequently they are entirely different from the original work, but that does not really matter.

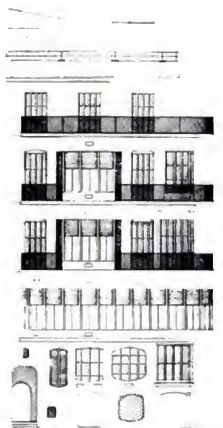


Original state

right page

Present condition





*top left* Design for facade

*left* Interior of the sitting-room

*top right* Facade at Diagonal

*right page*

*top left* Facade at Calle Sicilia (later extension)

*bottom left* Section

*right, from top to bottom* Plan of fourth floor

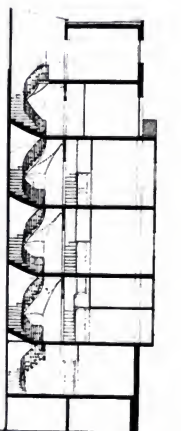
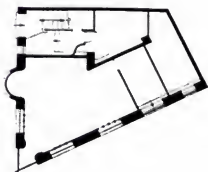
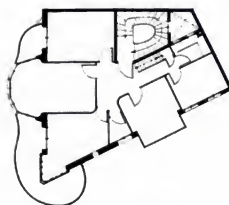
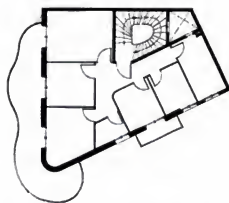
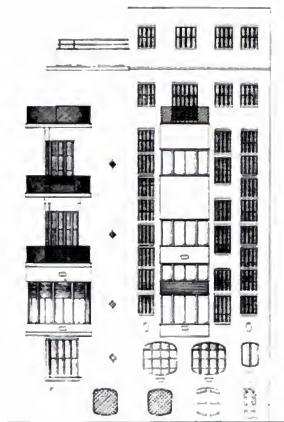
Plan of third floor with mezzanine

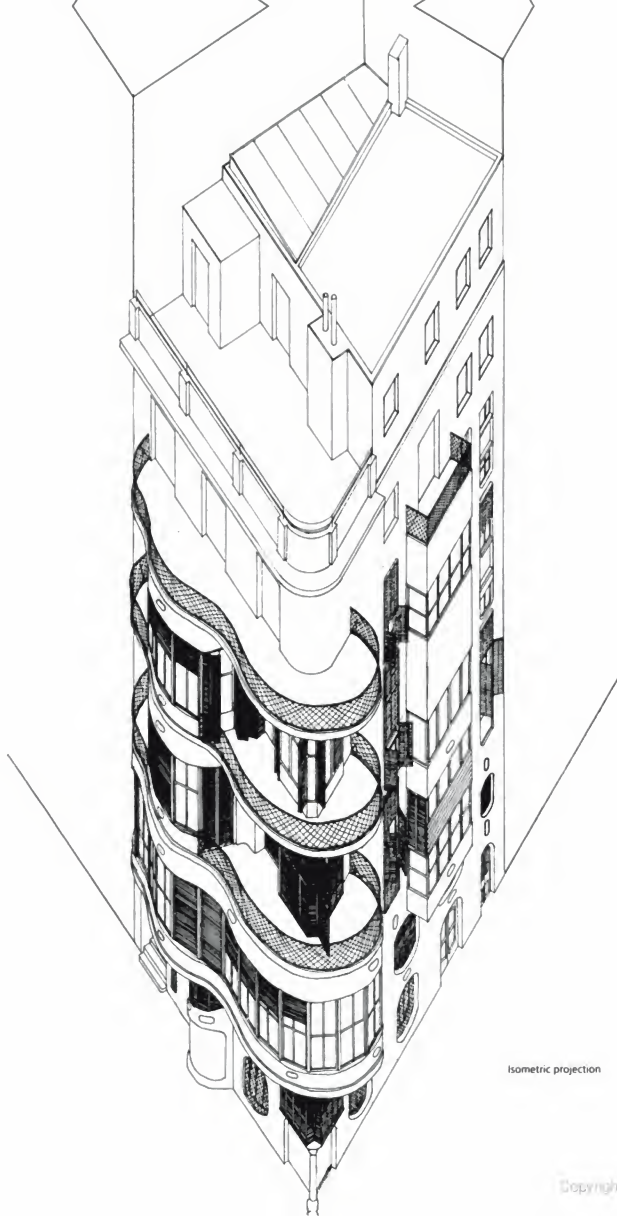
Plan of second floor with mezzanine

First floor

Ground floor







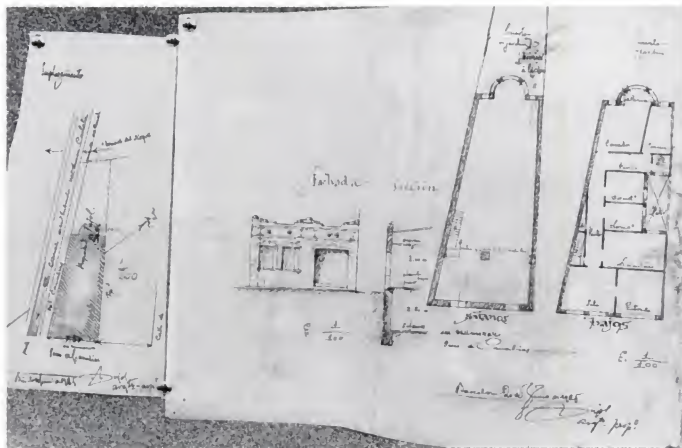
Isometric projection



View of mezzanine  
Hall  
Main entrance  
Facade at Diagonal



### Floor plans and site plan



With this existing house with its walled front garden, Jujol designed and carried out the decorations on the facade. Later a storage shed was added. The stylized, natural motifs were mixed haphazardly with abstract hieroglyphs. They are either incised into the surface of the plaster, or else left open – a technique with which he had experimented from the very start.

Detail of facade  
Facade



Excavations near Tarragona had revealed the remains of a Roman amphitheatre. The mayor asked Jujol to make a plan for its restoration. In 1926 a watercolour and a model of the design were displayed to the public at an exhibition in Paseo Santa Clara, above the ruins in Tarragona.



## 1926 **Church of Montserrat**

Montferri, Tarragona

The uncompleted 'sanctuary of Montserrat' lies, like a stranded ship looking out over the vineyards on the edge of a small plateau just outside the village of Montferri. The first thing Jujol did at the site was to have a large well built, in which mortar and cement could be made. Stones were mostly used from the fields in the immediate surroundings. The domes were filled with light, prefabricated 10x15x30 cm blocks. The sides of the plateau were protected from crumbling by retaining walls and arcades, and were also styled as a decor for the chapel. The dome was said to be an improvement on the Camerín del Carmen and the vaults an enlarged version of Vistabella. In 1930 building was abandoned for lack of funds. The arches which had already been built have meanwhile collapsed. After the outbreak of the civil war, no more work was done on the church, although recent attempts have been made to begin rebuilding it.

Remains of construction



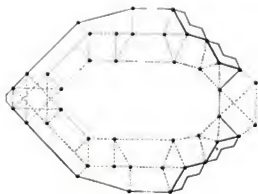


During construction  
Design drawing side elevation





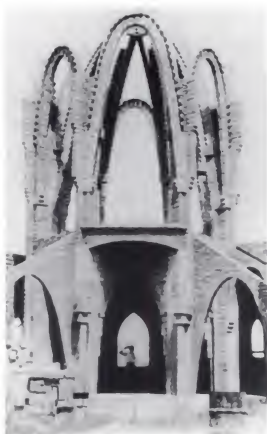
During construction  
Cross section  
Structural drawing







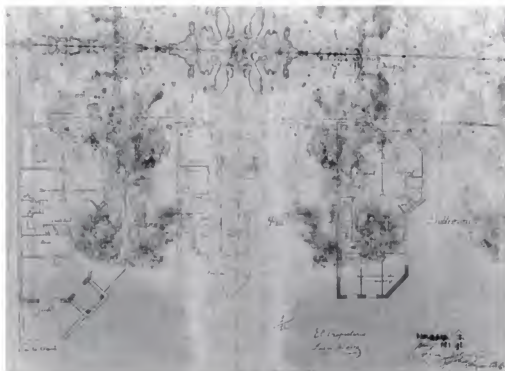
top left Side elevation  
top right The highest point reached  
Gaudi-like elliptic arches



On 18 June 1921 a request was submitted to the Sant Joan Despí municipal authorities for building permission for the house of Pere Xaus, a local contractor. Only part of it was actually built. In 1927 Jujol made a plan to remodel the existing house to what it currently is. Perusal of the archives revealed that the original design was also by Jujol, whereas it had always been assumed that he was only responsible for the conversion. This sheds quite a different light on the plan – the seemingly ad-hoc solutions were actually planned!



Design drawing  
Floor plans



top Corner view  
 middle Longitudinal elevation  
 bottom Entrance  
 Upstairs gallery  
 Basin on upper floor

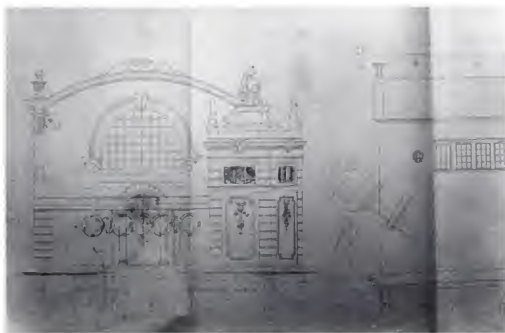


Universal Exhibition site at Plaza de España, Barcelona

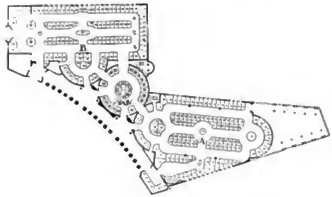
In 1926 preparations were started for the universal exhibition in Barcelona. The pavilions were designed by lecturers at the Escuela de Arquitectura. Initially Jujol was commissioned to design the Palacio de Pedagogía, Higiene e Instituciones Sociales, together with Andreu Calzada. During construction the assignment was altered, to a design for the Palacio del Trabajo (work) and ultimately for the Palacio del Vestido (clothing). In this design, which Jujol completed within forty days, he did not have much freedom. The exterior facing the square had to correspond with the neighbouring Classicist 'palace'. And he had to do without the true Jujolian details, as there was insufficient money.



Detail of facade  
End elevation



The project under construction  
Floor plan  
Design drawing



17.21.1929 Agost  
"Pal. del Vestido" Agost

"Gli infortuni in cui fui ricompensato, - scrive il Nefrelli. - Ho perdonato loro, e  
ai loro sgherri - forse ciascuno di essi porterà seco nel mondo di là una coscienza  
che così pura e tranquilla come la mia" Luigi Nefrelli, ingegnere,  
autore del progetto di "Pal. del Vestido".



After he had won the competition for a commemorative fountain, Jujol began elaborating this design whilst the 'palacio' for the universal exhibition was still being built. The triangular fountain, decorated with statues, was supposed to be finished before the exhibition opened. He only had four months to complete it, partly because he had been ill. But Jujol was greatly averse to working in a hurry and the project was not finished on time. During the civil war, many of the ornaments were removed, and the fountain is now a poor rendering of what it should have been.

View of the square with the fountain

The fountain under construction



1928 **Casa Camprubi**

Carretera de Sant Joan Despi, Cornellà de Llobregat

Señor Cebria, who was extremely enthusiastic about Jujol's houses, and Torre de la Creu in particular, also had his own house designed by the architect. The house is in the water-meadows of a small local river, and is in fact a rectangular version of Torre de la Creu. There was a real danger of flooding, and because of the possibility of rising damp, Jujol placed the entire building on columns and piers. Later the spaces between the columns were filled in, and farm implements could be stored there. The house has an attractive, roomy hall, created by the division of the floor plan into three. The approach is at right angles to the main structure of the house, which produces a surprising effect in the ground floor plan. The house, which is also known as Casa Cebria or Casa del Rose, clearly demonstrates a more majestic and controlled development in Jujol's work as the years went by.

Original state





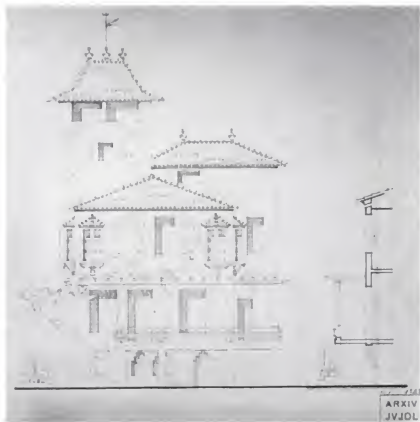


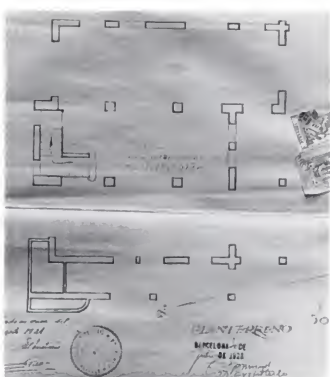
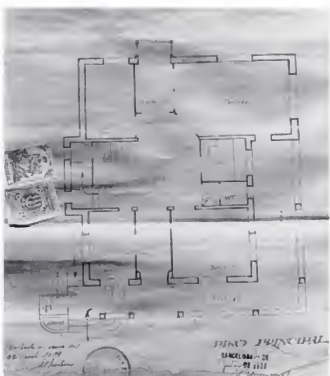
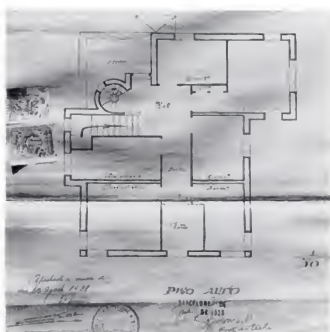
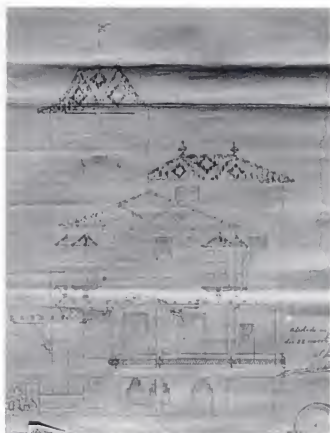
Stairs  
Hall

*left page*  
Pergola at the entrance  
During construction  
Old photograph



Main facade  
Elevation





Elevation  
Plan of first floor  
Plan of ground floor  
Plan of basement



This white-rendered detached house is made up of five towers, and resembles Torre de la Creu in detailing and form, but then a straight version. It is sober in design. No material is visible except of the roof and in the reveal of the large window at the third level.



Present condition

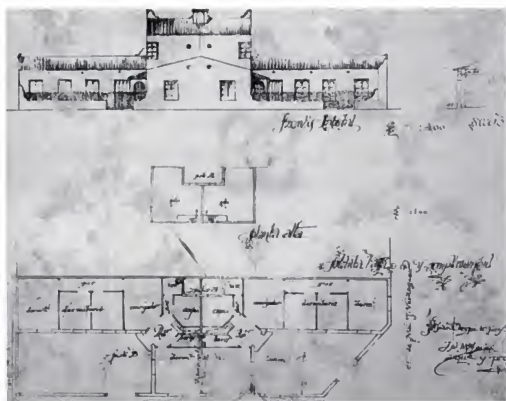
1932 **Jujol's own house**

Calle Verdaguer 31/Calle Llobregat, Sant Joan Despi

When several new streets were being built in Sant Joan Despi a narrow strip of 9 by 28 metres was cut off Pere Negre's land. Jujol designed two identical houses on it. They had an L-shaped floor plan, the short sides of which are mirror images of each other. The house is at a crossroads, and was intended as a weekend cottage for Jujol himself. It is one of the few buildings which Jujol designed from scratch, and actually completed. The front doors are situated at the 'junction' of the two wings, which also enclose a patio. The shared end facade of the two houses has two windows, of which a side has been chamfered for the lower part of the reveal, to afford a better view of the street when one is seated.

Photograph of original model





Street corner exposure  
Original floor plans

right page  
Kitchen  
French windows to sitting-room  
Facing windows







left page  
Stairs

Stairs looking down  
Landing  
Corner window in upstairs room





With this conversion of the Carmelite Convent and boarding school Jujol had been asked to create large openings in the ceilings of the girls' dormitories, to enable the nuns to observe the pupils. The openings are so remarkable that we do not know whether they are evidence of Jujol's simplicity or genius. In his inimitable way he used asymmetrical tiling where existing doors were located to suggest that the doors were new, and not just old ones which had been repainted. In the sixties the building acquired a different use, and was partially demolished, and in 1974 it was pulled down completely. One of its real gems are the fold-away steps in the chapel. They work as follows: first the banisters are tipped up (I), then the stairs are pushed upright (II) and turned against the wall (III).

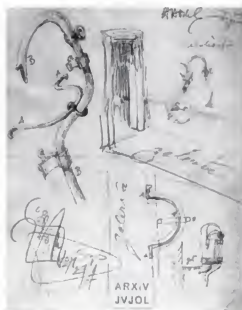
Doors





left page  
Staircase

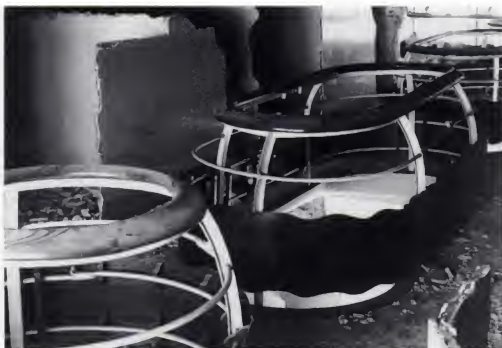
Wooden door trim  
Sketch of a basin in the gallery  
Classroom  
Jujolian tiling





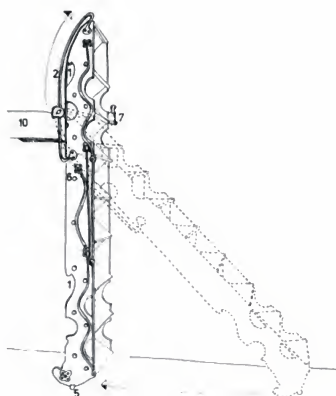
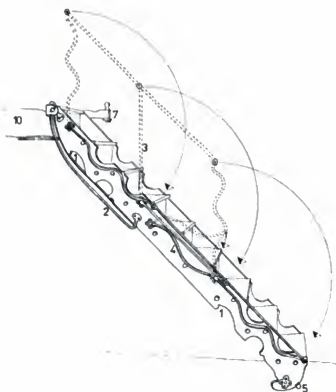
Voids in the dormitory ceiling  
 Voids from above, during  
 demolition

*right page*  
 Light court



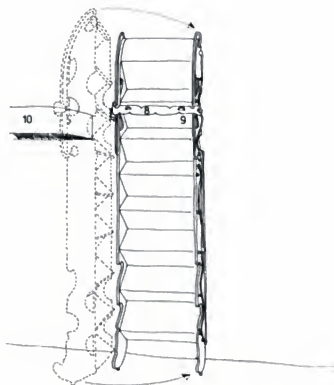




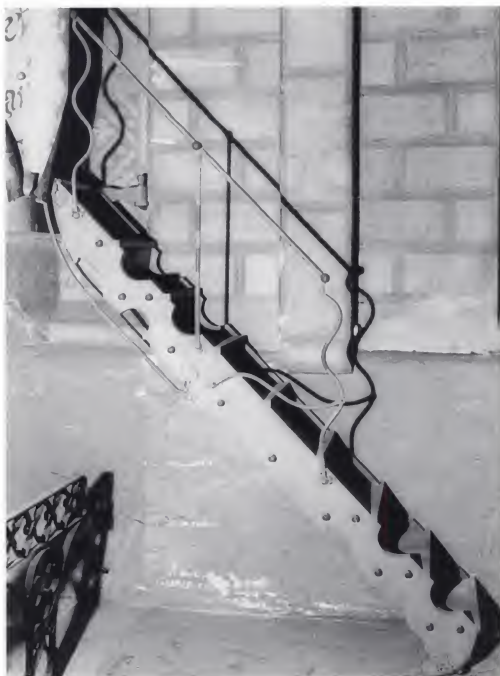


Drawing of stairs (I, II, III)  
Sections of the stairs

- 1 Banisters
- 2 Slide rod
- 3 Hinged hand rail
- 4 Strut for banisters
- 5 Slide stud
- 6 Dowel for step
- 7 Hinge
- 8 Gate guide
- 9 Welded support
- 10 Platform



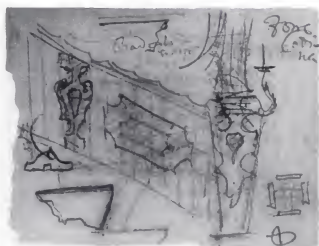
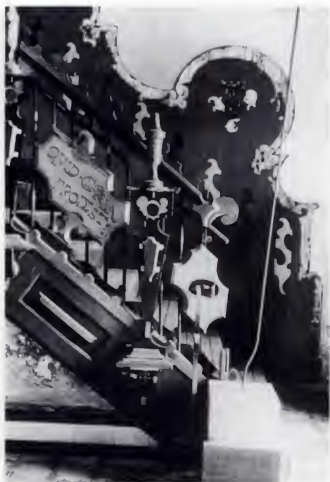
Stairs when open  
Stairs when folded back



Jujol made a plan to renovate an old, sixteenth century house for Josep Negre, Pere Negre's son. It was primarily a matter of renovating the hall, in which a new staircase was placed, with a balustrade of wooden shields and swords, intended to give it a historical character. The project was completed with Jujol's paintings on the walls and ceilings.

Hall with staircase





Stairs  
Detail of the staircase  
Sketch for the banisters  
Exterior

## Furniture

Jujol was fascinated by how things worked. Unlike Gaudí, who was primarily conversant with static technology, Jujol was interested in dynamic technology, not only figuratively, but especially literally. Considering all the devices and implements he designed and built, it is amazing that he ever became an architect and not an engineer. His fold-up steps for the altar in the Carmelite Convent in Tarragona are a fine illustration of his incredible constructional talents. The slanting sash windows at Casa Negre do not slide in spite of that construction, but thanks to it. And especially such moving constructions – the box shutters and other folding and moving elements – are what make Jujol's work so unexpected. He possessed a vast supply of naive inventiveness and applied it unashamedly.

Confessional  
Font



Small table  
Table-top

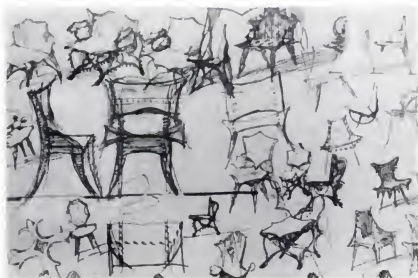






Pedestals  
Furniture designs  
Sketches for a table

*right page*  
Stool with back  
Chair  
Small table  
Desk









left page  
Side table

Table and chairs  
Detail of table leg  
Chair





Bookcase

Poker-work relief in side of cupboard

*right page*

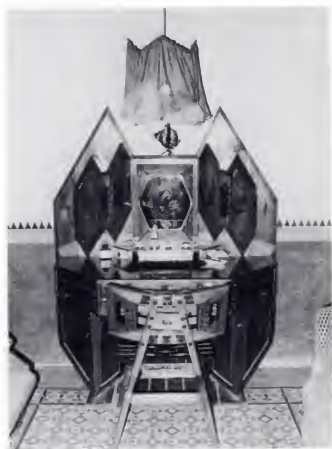
Crucifix in rugby ball

Painted tambourine with icon

Writing table

Furniture in his own house











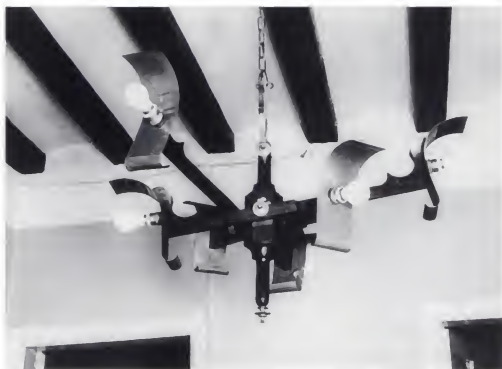
*left page*

Samovar from Casa Andreu

Candlestick

Candlestick

Chandelier from the Carmelite  
convent



## Biography

- 1879 Josep M. Jujol born on 16 September in Tarragona
- 1888 Family moves to Gracia near Barcelona
- 1896 Commences studies at the Escuela de Arquitectura in Barcelona
- 1903 Starts work for Josep Maria Font i Gumà in Barcelona
- 1906 Graduates on 18 May, with a design for a thermal bathhouse. Starts work for Gaudí, until 1927. Works on Casa Batlló facade
- 1907 Work on Casa Milà facade
- 1908 Teatro del Patronato del Obrero in Tarragona
- 1909 Appointed lecturer at the Escuela de Arquitectura in Barcelona. Torre Sansalvador in Barcelona
- 1910 Interior of the Cathedral of Palma de Mallorca
- 1911 Details of Park Güell in Barcelona. Mañach store in Barcelona
- 1912 Study for extension of Cathedral of Tarragona
- 1913 Torre de la Creu in Sant Joan Despí. Minor alterations at Constantí presbytery. Lift for Casa Iglesias in Barcelona
- 1914 Renovation Casa Ximenis in Tarragona. Renovation Casa Bofarull in Els Pallaresos
- 1915 Renovation Casa Negre in Sant Joan Despí. Bottling plant Aguas Radial in Barcelona
- 1916 Casa Vicente Deu i Giu in Sant Joan Despí. Mañach factory in Barcelona
- 1917 Creixell church spire. Torre Queralt in Barcelona
- 1918 Church in the centre of Vistabella. Casa Bruguera in Barcelona
- 1919 Carmen Chapel in Tarragona
- 1920 Renovation Casa Andreu in Els Pallaresos
- 1921 Casa Tanganelli in Vallcarca (Barcelona)
- 1922 Building on corner of Enamorados in Barcelona. El Samontà development project for Sant Joan Despí. Jujol designed more than twenty houses (and conversions) in this district between 1922 and 1931, including Casa Ricardo Sigales Porta and Casa Margarit Sabate
- 1923 Casa Planells and apartments in Calle del Bruc in Barcelona. Casa Manade and house in Calle Verdaguer in Sant Joan Despí. Project for hospital in Mexico
- 1924 Appointed lecturer at the Escuela Técnica de Oficios Artísticos. Casa Doñate and Casa Enrique Gallofrè in Sant Joan Despí. Apartments in Barcelona (Calle Sant Salvador and Sant Bennet 20)
- 1925 Own house, Casa Turmo, Casa Ginestà and Casa Pey Vives in Sant Joan Despí. Decorations to chapel of Vallmoll
- 1926 Appointed municipal architect of Sant Joan Despí. Cinema, Casa Rovira and Casa Badell in Sant Joan Despí. Restoration of Roman amphitheatre in Tarragona. Church of Montserrat in Tarragona. Alterations to chapel at Renau

- 1927 Marries his cousin Teresa Gilbert Mosella. Casa Serra-Xaus, Casa Jaume Vives, Casa José Pey, Casa Vicente Roca, Casa Francese Joaquim, Casa Modeste Tàpias and decorations to Casa Po Cardona in Sant Joan Despí. Palacio del Vestido and fountain at Plaza España in Barcelona
- 1928 One and only trip abroad, to Italy. Casa Camprubí in Cornellà
- 1929 Alterations to Palacio del Vestido
- 1930 Les Begudes factory and Casa Carbonell in Sant Joan Despí
- 1931 Casa Vila in Sant Joan Despí
- 1932 Cal Passani and own house in Sant Joan Despí
- 1933 Casa Jaume Casas in Sant Joan Despí
- 1934 Renovation church in Tarragona
- 1935 Renovations to Mas Carreras in Tarragona. No further assignments until 1939
- 1939 Renovation of Carmelite Convent in Tarragona
- 1940 Minor alterations until 1943; odd jobs
- 1943 Torre Codina in Badalona
- 1949 At 9 pm on 1 May Jujol dies in Barcelona

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A valuable source, which is not mentioned in the Bibliography, but to which we had frequent recourse for this publication, is a book on Jujol which was produced in the seventies with help of many friends and institutions, and never published. We are particularly grateful to Dolf Dobbelaar and Paul de Vroom, with whom we prepared and produced the 'unpublished Jujol'. Without their enthusiasm the present publication would never have come about. We also extend our thanks to Maurice Culot, Kees Christiaanse, Ron Langdon, Joris Molenaar, Wouter Reh and the Spanish Embassy in The Hague. We are indebted to the Cátedra Gaudí in Barcelona, the Colegio de Arquitectura de Cataluña y Baleares and the municipal council of Sant Joan Despí for their willingness to open their archives to us. J.M. Torruellas and E. Xaus were extremely helpful to us in our quest for forgotten and mildewed drawings by Jujol in the flooded cellars of the Sant Joan Despí town hall.

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Vincent Ligtelijn, Rein Saariste

The Catalan architect Josep Maria Jujol (1879-1949) is often seen, incorrectly, as a colleague and follower of Gaudí; many people still attribute his contributions to Park Güell and Casa Batlló to his famous compatriot. This richly illustrated publication surveys Jujol's complete body of work and includes a large number of photos and drawings never previously published. Jujol's most important works, such as Torre de la Creu, Casa Bofarull,

Casa Negre, the church in Vistabella and Casa Planells were produced in the period of reactionary Noucentismo, during the struggle to escape centralised control from Madrid. This 'arquitectura modernista' was born in a heavily industrialised Barcelona at the end of the last century and spread over the whole of Europe through related movements such as Art Nouveau and Jugendstil.

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